

PHONOGRAPH

MUSIC LOVERS'
MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. IV

January, 1930

No. 4

Edited by

AXEL B. JOHNSON

ELECTRIC **ODEON** *RECORDS*



Joseph

Rosenstock

CONDUCTOR OF THE GRAND SYMPHONY ORCHESTRA, BERLIN

12 Inch \$1.25

- | | | | |
|------|---|------|--|
| 3276 | { Roman Carnival (H. Berlioz), Overture Part I and II Joseph Rosenstock and the Grand Symphony Orchestra, Berlin | | |
| 3277 | { Tiefland (Eugen d'Albert) Selections Part I and II Dr. F. Weissmann and the Grand Symphony Orchestra, Berlin | 3274 | { Marinarella (J. Fucik) Overture Part I and II Dr. F. Weissmann and the Grand Symphony Orchestra, Berlin |
| 3278 | { The Chimes of the Hermit Edith Lorand and Her Orchestra Berceuse De Jocelyn (Delsause) Edith Lorand Trio | 3275 | { Le Carneval Russe (Ciardi) Transcription Part I and II Prof. Emil Prill, Flute Solo with Orchestra |

12 Inch \$1.50

- | | | | |
|------|---|------|--|
| 5183 | { Manfred (Robt. Schumann) Overture Part I and II Dr. Max von Schillings and the Grand Symphony Orchestra, Berlin | 5184 | { Manfred (Robt. Schumann) Overture Part III (Finale) and Entr'acte Music Dr. Max von Schillings and the Grand Symphony Orchestra, Berlin |
|------|---|------|--|

OKEH PHONOGRAPH CORP.

11 Union Square

New York, N.Y.

MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

Published by

THE PHONOGRAPH PUBLISHING CO., Inc.

General Offices and Studio: 47 Hampstead Road, Jamaica Plain, Boston, Mass.

Telephone Jamaica: 5054: Cable Address: "Phono"

THE PHONOGRAPH MONTHLY REVIEW appears on the twenty-eighth of each month. All material is fully protected by copyright and may be reproduced only by permission.

Yearly subscription price \$4.00 in the United States and \$5.00 in Canada and other foreign countries, postage prepaid. Single copies 35 cents.

All communications should be addressed to the Managing Editor at the Studio, 47 Hampstead Road, Jamaica Plain, Boston, Mass. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

Venite Adoremus Domino

By REVEREND HERBERT BOYCE SATCHER

ONE star-lit night long ago, over the Judean hills, there echoed the chiming of a music that has not ever ceased. Down the long flight of the years, minstrels have kept alive, and have re-created, anew for each new generation, the antiphon of angels and shepherds. Still an awe-struck world kneels in adoration, though it has yet to realize the full import of that song of the angels, and though it draws near the manger with motives not so simple or unmixed as those which attended the questing of the shepherds.

Legion and immemorial custom have joined in twining chaplets of beauty about the manger-cradle of the infant King. Perhaps all of us who have our habitation in the Western world, whether or no we are direct followers of Him, either consciously or unconsciously join at this time in the glad refrain—"Venite Adoremus Domino." Unless we can in some measure chant this song with sincerity, then our gifts to each other are but barren gestures, and represent only hopeless surrender to the demands of a rapacious commercialism. The Christ-Child is the gift of God to a world which sorely needs what He rep-

resents—peace and good-will. In presenting gifts to each other on His birthday, first of all we honor Him, and then we communicate what there is of Him in us to those who receive our gifts. The rarest flowers of human genius, the choicest treasures of the animal, vegetable, and mineral kingdoms, have been offered in thankful devotion to celebrate the Blessed Birthday. All have sung their "Adoremus."

A prophet of old once said that the pine tree, the fir, and the box together should beautify the place of His sanctuary. When the religion of the Christ-Child spread over the Northern world, the old prophets' words took wings, and the living verdure of evergreen forests came every year at Christmas time to brighten the drab splendor of those stately forests of stone that were the Gothic Cathedrals. The old gods were dead; Odin and Thor and Freia had vanished in the twilight of the Dark Ages. In their stead reigned the Babe of Bethlehem, around whose altars now they banked the holly, the mistletoe, the pine, and the laurel. So from the forests of the Gothic North rang an "Adoremus."

See last page for Table of Contents

Copyright, 1929, by the Phonograph Publishing Company, Inc.

From the softer climes to the southward other arts of men were employed, chiefly painting and music, as birthday offerings to the King. There came a time when one mighty "Adoremus" spread from sun-scorched Iberian uplands and rolled with increasing intensity over the Southern plains and middle mountain barriers, skirting the fog-drenched Western islands, until it thundered its

self out in the icy waters of the Baltic Sea, or became lost on the snowy steppes of distant Muscovy. Everywhere at the winter solstice men sang their "Venite Adoremus Domino." Today, reaching across the centuries, and stretching beyond the borders of worlds to other spheres of being, again we join with angels and men in that glad song that has not ever ceased.

General Review

THE Columbia list is exceptionally rich in good things this month, for in addition to Mozart Quintet and Haydn Quartet (Masterworks 124 and 125) received too late for review in the last issue, there is the first recording of Mendelssohn's "Scotch" Symphony, conducted by Felix Weingartner (Masterworks 126), a complete Aida (Operatic Series No. 3), and announcement is made of the early release of a complete Madame Butterfly, and Strawinski's great *Sacre du Printemps* conducted by the composer (Masterworks 129). In the individual Masterworks series records are the ballet music from Rabaud's opera, *Marouf*, conducted by the composer; Fingal's Cave Overture, conducted by Sir Henry Wood; and a disk of excerpts from Strawinski's *Pulcinella Suite*, conducted by the composer. The other orchestral recordings include a good routine performance of *Finlandia* by Sir Henry Wood, and two light concert pieces, Ganne's *Ecstasy* and Bayer's *Puppen-Waltzer* played by Edith Lorand and her orchestra. The Columbia Light Opera Company sings some spirited excerpts from Gilbert and Sullivan's *Yeomen of the Guard*, Alexander Kipnis sings two songs by American composers; the B. B. C. Military Band is heard in remarkably effective transcriptions of Rimsky-Korsakow's *Dance of the Tumblers* and Debussy's *Golliwogg's Cake Walk*; Georges Enesco plays an excellent four-part version of Handel's fourth violin sonata; Yelly D'Aranyi plays Hubay's *Poem Hongrois* and the Delibes-Gruenberg *Passepied*; and Quentin Maclean plays theatre organ versions of Handel's *Largo* and the Mendelssohn *Spring Song*.

As we are going to press more than a week early this month in order to get the issue in the mails before the holiday, the complete monthly releases from Odeon have not yet reached us. Besides the *Marinarella Overture* received too late for review in the last issue, there is a new recording of the *Roman Carnival Overture*, conducted by Josef Rosenstock, lately with the Metropolitan Opera Company, and a *Tiefland* selection conducted by Dr. Weissmann.

The highly interesting new series issued by Brunswick was announced too late for comment last month, and the records did not arrive in time for review in this issue, but the Dvorak Fourth Symphony, conducted by Basil Cameron, is already well-known in the Studio from the British pressings. In addition to this work, there is de Falla's *El Amor Brujo* suite, played by the London Chamber Orchestra under Anthony Bernard, a new performance of the *Tannhäuser Overture* by Verbrugghen and the Minneapolis Symphony Orchestra, and three notable operatic disks by Rosa Raisa and Giacomo Rimini, Xenia Belmas and Willi Fassbaender, and Gabrielle Ritter-Campi. Altogether a distinguished list and one that should prove highly attractive to American collectors. In the regular domestic lists there are celebrity disks by Sigrid Onegin, singing Giordani's *Caro mio ben* and Scuderi's *Dormi pure*, and Max Rosen, playing suave versions of Elgar's *Salut D'Amour* and Tchaikowsky's *Melodie*, Op. 42, No 3. In addition there are two new twelve-inch talkie medley disks played by the Brunswick Salon Orchestra and the Colonial Club.

The two new Victor Masterpiece sets are Smetana's *Quartet in E minor* (*Aus meinem Leben*) played by the Flozaley Quartet in their usual impeccable fashion, and a suite of excerpts from Bizet's *L'Arlesienne*, done in Dr. Stokowski's most effective style. For orchestrals there are two little disks comprising the little-known *Alcina Suite* of Handel, spiritedly conducted by Mengelberg, the *Zampa Overture* in an exceedingly brilliant performance conducted by Nathaniel Shilkret (who quite outdoes himself in this deserved concert hall favorite), and a piquant coupling of two sparkling little pieces composed and conducted by Rosario Bourdon. Titta Ruffo re-records arias from Andrea Chenier and *L'Africana*, Elisabeth Rethberg and Giacomo Lauri-Volpi join forces in the love scene from the third act of *Aida*, Hulda Lashanska is heard to excellent advantage in a fine selection of three German lieder, Mischa Elman plays violin arrangements of Beethoven's *Minuet in G*.

and Arensky's Serenade in G, and Harold Bauer and Ossip Gabrilowitsch make their record debut as paired pianists in Schütt's Rococo and Arensky's Valse for two pianos. But perhaps most interesting of all is the release of two acoustical recordings made by Caruso on his last visit to the Victor Laboratories before his death, and now after nearly ten years given release for the first time. The two disks are of special sentimental value in that they are announced to be the very last of the Caruso recordings, all of which have now been made available to the public. Among the black label records are Dudley Buck's Festival Te Deum sung by the Trinity Choir, two remarkable examples of virtuoso cornet playing by Del Staigers with Goldman's Band, radio theme pieces by the Victor Salon Orchestra, and two spirituals by the Utica Institute Jubilee Singers.

In addition to the regular domestic supplement there is a sixth series of special Educational records, and again the attention of our readers should be called to the many unusual and valuable "finds" to be discovered in these releases. The list is reviewed in detail elsewhere in this issue; no record buyer should let it pass by unnoticed.

The popular and dance disks from all four leading companies receive comment from "Rufus" among the regular reviews.

The Columbia "foreign" supplement monthly becomes more interesting to the general record buyer, on the look-out for "finds" among the long lists of disks, most of which are of course of special value only to the various nationalities for whom they are intended. This month one should not overlook the Norma duet sung by Arangi-Lombardi and Stignani, the Medley of Neapolitan Melodies by the Columbia Orchestra, choral records by the Staats und Domchor and the Sieber Choir, Loewe ballads sung by Richard Tauber, the Florentiner and Feuert Los marches by the Grand Parlophone Orchestra, the Carmen prelude played by the Milan Symphony Orchestra, Rigoletto and Barber of Seville arias by Borgioli, and Italian marches by the Banda Italiana Columbia. The following works are outstanding in the Victor "foreign" supplement: Lohengrin arias by Pertile, Tellini, and Fanelli; arias from Tannhäuser and The Barber of Seville sung by Apollo Granforte; a Pagliacci Fantasy by Marek Weber's Orchestra; two symphonic marches by Creatore's Band; a Tiefland Fantasy conducted by Viebig; A Might Fortress and O Sacred Head sung by the St. Olaf Male Quartet; Der Lindenbaum and Heimkehr sung by the Nebe Quartet; two pieces by Dohnanyi conducted by the composer; and a new series of French records by artists of various Parisian music halls. The Brunswick foreign department concentrates in the Italian and Spanish-American fields—the latter list is invariably extensive and noteworthy. The Odeon leaders are songs by Emanuel List, Die Mühle im Schwarzwald and Das erste Herzklopfen played by the Grosses Streichorches-

ter, and a series of very good Norwegian songs by Erling Krogh.

On account of our advanced press date and the seasonal delay in the mails from abroad, it is impossible to give the usual complete list of European record releases. Those about which we have information are led by the titanic complete recording of Bach's B minor Mass (H. M. V.), on nineteen records. The soloists are Elizabeth Schumann, Friedrich Schorr, Walter Widop, and Margaret Balfour, with the Philharmonic Choir of London and London Symphony Orchestra, conducted by Albert Coates. Everything else pales into comparative insignificance beside this tremendous and eagerly awaited work, but there are a number of other releases of more than average importance: Ravel's Spanish Rhapsody conducted by Coppola (French H. M. V.), Roussel's Festin de l'Araignee—an insect ballet—played by Le Triguettur Lyonnais (French H. M. V.), Brahms' Double Concerto for violin and 'cello played by Thibaud and Casas under the direction of Albert Cortot, heard on records for the first time as a conductor (H. M. V.), Liszt's First Hungarian Rhapsody conducted by Dr. Blech (H. M. V.), a new version of Mozart's E flat symphony conducted by Knappertsbusch (Parlophone), a new version of Beethoven's "Pastoral" symphony conducted by Dr. Max von Schillings (Parlophone), the prelude and Serenata from Schillings' Mona Lisa conducted by the composer (Parlophone), Musorgsky's Night on Bald Mountain conducted by Wolff (Polydor) and Mendelssohn's Midsummer Night's Dream overture conducted by Furtwängler (German H. M. V.).

Among the other releases are Chopin's E minor Waltz and Brahms C major Intermezzo played by Moiseivitch (H. M. V.), songs from Noel Coward's Bitter Sweet sung by the composer (H. M. V.), Weber's Ocean Thou Mighty Monster sung by Maria Nemeth under the direction of Karl Alwin (H. M. V.), excerpts from Lehar's Das Land des Lächelns sung by Richard Tauber and Vera Schwarz under the direction of the composer (Parlophone), records of Die Fledermaus in the German H. M. V. short opera series, a two-part excerpt from Mozart's Requiem sung by the Chorus of St. Guillaume de Strasbourg (French Odeon), further excerpts from Brahms' Requiem under the direction of Georg Schumann (German H. M. V.), Bach's Prelude and Fugue in E minor played by Louis Vierne on the Notre-Dame Cathedral Organ (French Odeon), and Ravel's Vallee des Cloches and Oiseaux tristes played by Zurfluh-Tenroc (French H. M. V.).

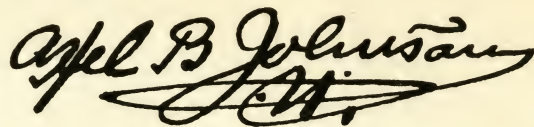
Our custom of the past two years is continued in this issue with the publication of a special Christmas article written by the Reverend Herbert B. Satcher, of Cheltenham, Pennsylvania. We trust that we may be able to maintain this pleasing tradition for many years to come.

Not all of our advertisers were aware of our

advanced publication date in time to prepare special seasonal copy for this issue, but we are confident that no true phonograph enthusiast will need to be reminded that fine recorded music makes the best of all seasonal remembrances—a gift that continues to give pleasure long after the holiday itself is past.

On behalf of the Staff and myself, I wish to offer THE PHONOGRAPH MONTHLY'S best wishes

to all its friends for a happy phonographic Christmas and New Year, and to express again our appreciation of the untiring interest and co-operation of all our subscribers, contributors, and advertisers.



The Boston Victor Herbert Festival

A Tribute to the Life and Character of the Great Composer

By STANDISH WILLCOX

Editor, Statistics Department, City of Boston

THE City of Boston is to be honored during the approaching holiday season by a Victor Herbert Festival in which his matchless operettas will be presented at the Majestic Theatre, beginning upon Christmas Eve, December 24, under the finest musical auspice.

The premiere will be a presentation of "Naughty Marietta," with Miss Ilse Marvenga appearing in the title role, and who both in the United States and Europe has been designated as the "miniature Jeritza," by reason of her musical genius.

Victor Herbert, 'cello virtuoso, conductor, composer and delightful companion, has been dead but little more than five years, yet in that time his name and his melodies have become better known to more Americans than has the name or the melodies of any other contemporary composer.

Today one can think of no name in the wide field of art and music that is more familiar than that of Victor Herbert. For years there has been no national composer in this country whose fame has approached Victor Herbert.

It so happened that the tremendous popularity of the radio began to reach its peak just at the time of this beloved composer's death. Since then his name and compositions daily have been brought to the delighted notice of people in every nook and corner of the American continent.

As a writer of the kind of music that appeals instantly to every heart, tutored or untutored, in the art, Victor Herbert remains unrivalled in this country, and the probabilities are that he will occupy this unique position indefinitely.

Now, with Boston preparing to relive its youth by attending the cycle of revivals of Victor Her-

bert's operettas, under the direction of Lee and J. J. Shubert, at the Majestic Theatre, is an auspicious time to review briefly the career of America's most beloved composer.

Victor Herbert was born in Dublin, Ireland, February 1, 1859. His grandfather was none other than the illustrious painter, author, poet and composer, Samuel Lover, whose most familiar works to Americans are the stories, "Handy Andy" and "Rory O'More" and the little song classic, "The Low Backed Car."

At an early age, Herbert lost his father and was sent to Germany to study music. Here it was that he became master of the 'cello and wrote several notable compositions for that instrument. To the end he remained a 'cello virtuoso of the first rank and for many years critics maintained that there were none his superior in this respect.

In Vienna in 1886, he met and married Therese Foerster, a prima donna, then enjoying the greatest favor in that city. The same year, thanks to their "discovery" by Frank Damrosch, then on a European tour, the newly married couple came to the United States. With characteristic determination, Victor Herbert at once took out naturalization papers, and thus was the first step taken in making one of the most loved and distinguished citizens, the United States of America has ever welcomed.

For several years after this Victor Herbert repeated his European successes in this country by appearing as a 'cello soloist, with the Theodore Thomas and Anton Seidl orchestras, at many important concerts. Presently he took up the conductor's baton, immediately proving himself splendidly equipped as a real leader of the orchestra,—in personality, ideas, musical scholar-

ship, and in emotional power and interpretative ability. He became bandmaster of the famous Gilmore 22nd Regiment Band of New York, and thereafter, conductor of the Pittsburgh Symphony Orchestra. Eventually he organized and conducted for many years his own permanent orchestra in New York City.

But, after all, these manifold activities and successes, enough to insure lasting fame, to any one individual, are all overshadowed by Victor Herbert's extraordinary and uninterrupted success as a composer of music. It is in this capacity that he is best and most generally remembered, and it is as a composer that his claim to lasting fame is justified. Moreover, though he wrote many compositions for the 'cello, for orchestra, for the piano and individual vocal numbers, it is as a composer of what are most aptly described as operas comiques, or light operas, that Victor Herbert stands out pre-eminent and unapproached, both in the remarkable quality of his work and the abundant evidence it affords of his unbounded versatility.

His first light opera, written in 1894, for the then famous Bostonians, was "Prince Ananias." It was immediately successful and proved the turning point in Victor Herbert's career. From that time until his death, he was always busy scoring a new light opera, often being engaged on the composition of two or more works simultaneously. Indeed, there was one memorable year, 1905, immediately after the tremendous success of "Mlle Modiste," when the privileged visitor to his studio in New York was astounded to find the composer busy with the scores of no less than four different operas—all entirely opposed in theme and atmosphere, and all subsequently produced the same season in four different metropolitan theatres.

Spread out on specially designed desks or easels, were the different and intricate scores, and Victor Herbert apparently thought nothing of turning from one to the other, as he wrote in the countless notes of his rich and colorful harmonies, never for a moment allowing the atmosphere and requirements of one to interfere with those of another! It was a feat that has probably never been equalled by any composer. In other separate years, he produced from his active brain as many as three different operas.

Nearly 50 light opera scores remain as his monument and his gift to the American people and the world generally. That the United States is appreciative of his gift is indicated by the enthusiastic support that has been given to the revivals of his best works in New York, during the current season, and the eagerness with which Boston is proving its interest in these same revivals, under the direction of Lee and J. J. Shubert, which are to be seen during the next 10 weeks at the Majestic Theatre.

When the City of Boston extended a greeting to Victor Herbert, in the form of a municipal luncheon, tendered him at the Elks' Club, then located

in Somerset Street, I had the honor to serve as chairman of the local committee.

No man can ever forget the marvelous personality of Victor Herbert, the cordiality of his greeting, the sincere character of the man, his high consideration and effective aid to the little bands of men and women, who stood upon the threshold of their musical careers, or his modest and unassuming life.

Mr. Herbert charmed a representative company of Boston citizens, embracing every profession, by the force of his eloquence and his love for his fellow man.

Victor Herbert passed into the eternal light upon May 26, 1924.

He will ever be remembered as a man among men.

I loved him for his untiring devotion to his friends, for his high sense of rectitude and honor, for his tender care of those within the shadow of adversity, for his strength of purpose and kindness of spirit, for his devotion to that beautiful faith of unnumbered ages founded upon the rock of Peter, for his constant consideration of the welfare and happiness of those who surrounded him as companions—these were the attributes of his daily life.

Victor Herbert died as he had lived in the serenity of love and faith.

The passing of my dear friend, has always reminded me of the last hour of the dying regicide of France, for whom Cardinal Richelieu served as religious counselor.

The aged monarch requested that the shutters might be raised, that he might see for the last time, the opulent sunlight of Almighty God, as it flooded the palace garden of Versailles.

Turning to Cardinal Richelieu, the dying ruler said:—

"My brother, death is but the sleep of evening which briefly awaits the dawn of the eternal morning."

"I know thou are gone to the home of thy rest—
Then why should my soul be so sad?
I know thou art gone where the weary are blest,
And the mourner looks up and is glad;
I know thou hast drank of the Lethe that flows
In a land where they do not forget,
That sheds over memory only repose,
And takes from it only regret."

In answer to inquiries, the Indices to Volumes I, II and III have been held back by unavoidable mechanical delays on the press. They are now being rapidly completed and will be mailed out before the end of December. Orders may still be entered. Price, \$2.00 for the set of three Indices, or \$1.00 each.

Reminiscences of the Columbia Cylinder Records

By FRANK DORIAN

Assistant to the President, Columbia Phonograph Company, Inc.

IN the issue of December 1929 Mr. Ulysses J. Walsh inquires whether anyone knows anything about Columbia's cylinder recording activities, when they were begun and when the Company quit making cylinder records.

As one of the old timers in the Columbia organization I am glad to be able to give the information for which Mr. Walsh asks, along with some side lights on the subject which may interest other of your readers.

The Columbia Phonograph Company began business in January 1889. I became indirectly associated with the Company some two or three months later and became a regular member of the staff in September 1889. My knowledge of the Company and its operations therefore dates back practically to its beginning.

At that time the Columbia Company was one of about thirty so called "Local Companies" spread over the United States, each having its own allotted territory, under franchise from the North American Phonograph Company which held the exclusive selling rights.

During the first few months of the industry, the local companies were dependent upon the head company for cylinders containing musical selections, but the variety as well as the supply was limited and the character of the recording was not wholly satisfactory. In addition the wonder and amazement of an instrument which reproduced speech, song and all kinds of instrumental music was such that the demand for records of local talent pointed the way to increased profits.

Before the Columbia Company was six months old, it had begun to do a little recording on its own account. There was at that time in Washington a whistler, John Yorke At Lee, a favorite in local entertainments, whose trills and runs were remarkable, and records of At Lee's whistling solos were among the first Columbia records. His renditions of "Listen to the Mocking Bird" (with variations, of course) "Would I were a Bird" and similar "gems" were much in demand. A little later At Lee added to his repertoire by rendering popular songs such as "The Whistling Coon" and others in which a whistling refrain could be introduced. At Lee was no singer, but the public was not very critical, his songs were of the popular type and he put them across in good shape.

Another popular group of records was made by W. A. Beckenbaugh, aptly known as "the leather lunged auctioneer". Beckenbaugh was a professional auctioneer with a ready wit and stentorian voice. All records in those days were "originals"

the art of duplicating from a "master" not then having been developed; and as no two of Beckenbaugh's records were exactly alike, it was not long before they were in great demand all over the country, especially for use in "nickel-in-the-slot" phonographs, when that type of instrument became regular equipment of the corner drug store, the bar rooms (on the other three corners), and similar public places. One of Beckenbaugh's most amusing records was a sale of household effects in which, among other things, he auctioned off a parrot, the raucous interjections and side remarks of the parrot being quite as funny as the wise cracks of the auctioneer.

Still another early favorite on the Columbia list was Len Spencer, who afterwards became one of the most widely known recording artists in the rendition of popular ballads. Spencer's earlier records were made by grouping four or five phonographs on top of an upright piano with their horns converging towards the key board, on which Spencer played his own accompaniment while he sang. He received the munificent sum of ten cents for each accepted record. If he was fortunate enough to get three out of every four records accepted, it was possible for him to make as much as \$3.00 or \$4.00 for each full hour of singing. It was pocket money—and all velvet—to Spencer; and the experience he got and the reputation he made eventually enabled him to become a professional phonograph singer, in which capacity he enjoyed a very handsome income in later years.

One of those accidents which happen in the best regulated families was partly responsible for Columbia going into the business of record making on a large scale. The records were kept in heavy paste board boxes containing numerous pegs over which the cylinders fitted, inside of each cylinder being a slip of paper on which the title of the selection and the name of the performer was written. The Company's entire stock of musical records was contained in such boxes, fifteen or twenty of which were stacked on top of a small table in the show room. One morning while cleaning up the show room the negro porter upset the table, with the result that most of the records were broken. That was a real calamity! More than half of the Company's entire stock in trade was destroyed in one fell swoop!

At any rate it was shortly after that calamity occurred that record making on a wholesale scale became one of the important activities of Columbia.

The United States Marine Band, with John Phillip Sousa as its Conductor, was then, as now, one of the best known military bands in the country. Mr. Sousa was approached on the subject of having a section of the band make some records for Columbia. Apparently he was more amused than impressed by the suggestion; but he graciously consented to permit one of his assistant conductors to undertake the job and reap the reward. It was impossible at that time to record a full band or orchestra but on a phonograph cylinder ten or twelve instruments carefully selected and properly placed produced a very good imitation of a full band and in comparison with the wheezy band records then in vogue, the effect was startlingly realistic. United States Marine Band records had instant popular success and in a very short time they were in demand all over the United States and in practically every foreign country where the phonograph had been introduced. To a very large extent they were responsible for the rapid growth of the Columbia Company and for the still more interesting fact that it is the only survivor of the original group of phonograph companies of that early date.

It was a natural step as "Columbia Records" became more widely known and used, for the Company to reach outside of local musical circles for its talent and to bring artists from New York, Chicago and other larger musical centers to Washington to make records. Jules Levy, then billed as "the world's greatest cornet virtuoso" was one of the first musicians of international reputation who made a special trip to Washington to record for Columbia. Billy Golden, a negro minstrel entertainer of relative obscurity became nationally known as the result of his Columbia records—"Turkey in the Straw" and "Rabbit Hash" being two of his specialties which were enormously popular for many years on disc

records long after the cylinder record had passed into the discard.

The oral announcement at the beginning of each cylinder—such as "Washington Post March, played by the United States Marine Band, recorded by the Columbia Phonograph Company of Washington D. C." (the identification of "New York and Paris" being a later substitution)—had much to do with popularizing Columbia records; the sound of a human voice issuing from a machine apparently being just as attractive to listeners as the music itself.

After the art of reproduction from a master record (or "duplicating" as it was then called) was developed, and later succeeded by the process of plating the master and molding replicas, the fees paid to vocalists and musicians to make recordings were greatly increased, but the cost of producing the commercial record was considerably reduced the selling price was correspondingly reduced and for many years Columbia's factories in the United States, England and France were taxed to their capacity to meet the demand.

With the adoption of the engraving (or "graphophone") principle to recording on discs, the latter form of record steadily increased in public favor and eventually pushed the cylinder record so completely into the back ground that it ceased to be a profitable article of merchandise. Columbia issued its last monthly list of cylinder records in January 1909, and in the latter part of the same year it entirely discontinued manufacture of cylinder records, dismantled its cylinder manufacturing equipment and used the space thus released for the enlargement of its disc record making facilities. Columbia cylinder records after twenty years of world-wide renown, passed into history twenty years ago; and Mr. Walsh's inquiry marks the fortieth anniversary of "Columbia Records."

Some Russian Records

By ROBERT DONALDSON DARRELL

IN THE concert music repertory of a half-century ago the Russian element was inconspicuous if not actually non-existent. But the seeds planted by Glinka and Dargominsky in the incredibly fecund sub-soil of Russian folk lore and encouraged by pioneer European spirits as John Field, Berlioz, and Liszt, flowered suddenly and magnificently. Balikirew and his little group set feverish, reckless hands to paper and almost without serious musical training opened up amazing new vistas. Tchaikowsky and the more Germanized school dabbled more cautiously in pure Russianism, but even they could not escape the spirit in the air. To the Western world this new and exotic music was a revelation and concert audiences were enchanted with

Rimsky's magical kaleidoscope, Scheherazade, Tchaikowsky's apotheoses of emotion, and the myriad works that followed them so closely. The wholesale absorption of everything labelled "Made in Russia" for a time threatened to put Tchaikowsky above Beethoven and Wagner; it certainly resulted in reducing the Volga Boatmen's song to the national anthem of the movie emporiums. Tin Pan Alley eventually made the rapturous "discovery" of this easily accesible wealth of material and has tilled it indefatigably ever since.

But not all the music-hearing public was in the class of the New Yorker who, hearing White-man's jazzed version of the Song of India and

learning it was composed by Rimsky-Korsakow, exclaimed "Now there's a couple of clever East Side boys for you!" The Rachmaninoff prelude and the 1812 overture soon came to be taken with as little seriousness as they deserved; Borodin, Moussorgsky, and later Strawinski were glimpsed in their true stature. The concert repertory of today owes much of its color and not a few of its supremely great works to Russian composers and the phonograph has followed faithfully—lagging rather far behind at times, to be sure—in paying due honor to the wealth of Russian music.

Beginning a survey of this particular section of phonographic literature, I started out to include nearly all the leading disks and soon discovered that my list of "Some Russian Records" was developing into a fledgling booklet, and that even then what I had was at best a catalogue with an occasional brief phrase of comment thrown in. Now, The Gramophone Shop's Encyclopedia, eked out by a glance at the latest record supplements and copies of the P. M. R. provide lists that are extensive enough to satisfy the needs of most collectors. And in addition complete lists of the recorded works of the leading composers appear from time to time in these pages. So I have used my first draft only as a source of material. For the purposes of this survey it will be sufficient to *select* the more significant and representative records, indicating the possible directions for further study on the part of those specially interested.

The Russian catalogues issued by the foreign departments of the various leading record manufacturers are to be recommended warmly. That from the Victor Company is particularly rich in vocal recordings of excerpts from Russian operas (and not merely the better known works) sung by native artists. This list is too extensive for me to mention many specific disks under their various composers, but it most certainly should be referred to by those who wish to augment their record libraries with capable, *authentic* examples of the rich Russian operatic repertory. Record numbers of other disks mentioned will be given only when the work is of foreign or special release, and not easily located in the indicated company's general catalogue. All records are electrical unless specifically designated acoustical.

The best record to represent Glinka, the fountain-head of the true Russian school, is the Russian and Ludmilla overture (Victor). Although Dr. Stock and the Chicago Orchestra miss a great deal of the piece's essential vivacity, their performance is straight-forward and well recorded, and the music itself is wholly delightful. There is a one-part recording of a Summer Night in Madrid by the International Orchestra (Brunswick 77014), but versions of both this and Kamarinskaya played by full symphony orchestras would be welcome. For smaller pieces there are a song—Midnight Review, sung by Chaliapin (Victor); a violin piece—Persian Song, played by Zimbalist (Victor); a piano transcription of L'Alouette, played by Lamond (H. M. V. D-

1275); and two choruses—Hymn of the Cherubim, sung by the Russian Symphonic Choir (Victor 20358), and the Introduction to A Life for the Tsar, sung by the Kedroff Quartet (Columbia 139-M).

On the foundation laid by Glinka and Dargominsky the National Russian School was definitely established by the group known as "The Five"—Balikirew, Borodin, Moussorgsky, Rimsky-Korsakow, and Cui. Cui, the critic and propagandist of the group, was the least significant as a composer. Only a few of his salon pieces are often heard today, led of course by the popular *Orientale* from the set of violin pieces—*Kaleidoscope*—recorded by Zimbalist (Columbia), Elman (Victor), Fradkin (Brunswick), etc. Elman also plays an original arrangement of Cui's *Lettre d'Amour* (Victor). Balikirew's compositions are less important in themselves than the works of Moussorgsky, Borodin, and Rimsky, but his personal influence upon the others was inestimable. Of the two works which remain in the concert repertory, *Thamar*—an orchestral poem—is unrecorded, but *Islamey*—an amazingly virtuoso piano fantasy—is available both in its original version, played by Arrau on Polydor 95113, and in Casella's orchestration, played by Goossens and the Hollywood Bowl Orchestra (Victor—in album M-40). Both performances are thoroughly commendable.

Borodin's works have lagged behind those of the others in popular favor, but in recent years they have been gradually coming into their own. The phonograph likewise has been tardy in its recognition and the lack of a version of the B minor symphony is one of the most serious gaps in the row of recorded symphonies. The brief symphonic sketch, *On the Steppes of Central Asia*, is out in a number of good versions: conducted by Gaubert and the Paris Conservatory Orchestra (Columbia), Pierné and the Concerts Colonne (French Odeon, 123576), Wolff and the Concerts Lamoureux (Polydor 566005), etc. From his magnum opus, *Prince Igor*, we have the overture (arranged by Rimsky) conducted by Coates (Victor); the March conducted by Beecham (Columbia); and a variety of versions of the ballet music of *Polovetskian Dances*. The two performances with chorus (conducted by Coates for Victor, and by Inghelbrecht for French Pathé-Art) are to be preferred. Sokoloff's Brunswick version contains some material (part 1) not usually played in concert or in any of the other recorded performances. The others include versions by Beecham (Columbia), Cloëz (French Odeon), Defosse (Edison-Bell), etc. Among the recorded vocal excerpts an uncontested gold medal goes to Nina Koshetz' superb performance of Jaroslavna's *Ariosa* (Victor). Chaliapin sings the arias of *Prince Galitzky* and *Khan Kontchak* (Victor), and there are other excerpts by Knijnikoff, et al, in the Victor Russian list. Borodin's instrumental pieces are represented only by the popular *Nocturne* from the string quartet in D, played by the Budapest String Quartet (H. M. V. D-1441).

A fairly complete list of Moussorgsky's recorded works was given in a note to Mr. Wanne-macher's letter to the correspondence column of November 1929 issue, page 52. Since then a new two-part version of *Night on Bald Mountain* has appeared, played by Wolff and the Concerts Lamoureux on Polydor 566006. Judging from Wolff's other records this is likely to be excellent indeed, although for that matter Cloëz does well with his French Odeon (165410-1) performance. The most important of the other records are Stokowski's record of the *Khovantchina* Entr'acte (Victor), the excerpts from Boris sung by the Royal Opera Chorus, Chaliapin, et al, for Victor, and by artists of the Paris Opera for French Columbia. Also the songs by Chaliapin (Victor), Zelinskaya and others (Victor Russian list). Many of the songs available in acoustical versions have not yet been re-recorded. All the Boris excerpts are played in Rimsky-Korsakow's arrangement, but the recent discovery and performances of the original, unadulterated score will surely not be long in bearing phonographic fruit.

Borodin and Moussorgsky were uncompromisingly nationalistic, but Rimsky-Korsakow was of less stern stuff. Far less a genuine "original" by nature, his inherent professorial traits soon began to manifest themselves and he was regarded as suspect by the unswervable Balikirew who looked with horror upon Rimsky's serious application to theoretical studies. Rimsky's music is distinguished chiefly by the charm of its piquant and always skillful instrumentation, for in substance it is often slight indeed. At its best, say in *Scheherazade*, its delightfulness needs no apology, but unfortunately Rimsky said nearly everything he had to say then and there, and while he wrote a number of other good works they all contain echoes and restatements of the material and methods handled with such élan and consummate craftsmanship in the great symphonic suite. Stokowski's set of *Scheherazade* (Victor) has been discussed at length in previous issues. That conducted by Oskar Fried for Polydor is much less effective; I have not heard the French Odeon version conducted by Cloëz. There is also a good but greatly abbreviated recording by Goossens for H. M. V. Of the other available orchestral works the first prize is easily carried off by Stokowski's magnificent performance of the Russian Easter Overture (Victor). The Spanish Caprice is out in good versions by Hertz (Victor), Sir Hamilton Harty (English Columbia, probably soon to be released here), and Cloëz (French Odeon). Beecham conducts the scherzo of the *Antar* Symphony (Columbia); Coates conducts an excerpt—less interesting—from the *Tsar Saltan* Suite (Victor); the popular *Flight of the Bumble-Bee* is recorded by Stock (Victor), Inghelbrecht (Pathé-Art), and probably others; the B. B. C. Military Band does well with the *Dance of the Tumblers* from the *Snow Maiden* (Columbia); and there are several recorded excerpts from the *Coq d'Or* Suite (Columbia, French Odeon, Decca, etc.), none of them particularly meritorious. Perhaps Coates will re-record his old three-disk

version of the suite; the *Wedding March* offers grateful opportunities for a virtuoso conductor. The instrumental disks are mostly transcriptions of the *Song of India* from Sadko and *Hymn to the Sun* from *Coq d'Or*, available in every catalogue. The regular Victor catalogue contains Miss Koshetz' fine performance of a *Berceuse* from Sadko and the *Song of the Viking* Guest by Chaliapin; there are a number of operatic excerpts by Lemeshoff, Sprichevskaya, et al, in the special Russian list.

Coexisting with the national school represented by the "Five" was the eclectic (or better—Romantic Teutonic) group led by Tchaikowsky and Rubinstein. The nationalists looked upon them as Russians who composed rather than Russian composers, but the general musical public has no mind for such nice distinctions. Rubinstein's early popularity has now evaporated into nothingness and he is remembered almost wholly by his reputation as a pianist. Passing over the ubiquitous *Melody in F* and the *Kamennoi Ostrov* (also known by the more mellifluous title of *Rêve Angelique!*), I might mention the brilliant *Staccato Etude* played by Levitzki (H. M. V. D-1489); a chorus and arias from the opera, *The Demon*, in the Victor Russian list; a song, *The Night*, by Sophie Braslau (Columbia); *The Dew is Sparkling*, sung by Whitehill (Victor). The *Toreador* and *Andalouse* is available in an orchestral version by the Berlin Philharmonic (Polydor) and Edith Lorand's Orchestra (Odeon). There was also an acoustical recording, now withdrawn, of the *Allegro* from the *String Quartet in F*, Op. 17, No. 3 (N. G. S.).

Tchaikowsky was a pampered darling of the phonograph in the acoustical days, as witnessed by the extensive and imposing list that appeared in the April 1927 issue of this magazine. Although many of the smaller works have not yet been re-made, the major works are pretty well re-recorded. Of the three symphonies Stokowski's Fourth (Victor) and Mengelberg's Fifth (Columbia) are easy favorites; Coates' version of the *Pathétique* (Victor) will probably find more admirers than that by Fried (Columbia). The other major works are the *Romeo and Juliet* Overture magnificently played by Stokowski; the B flat minor piano concerto with Mark Hambourg as soloist (Victor); and the violin concerto with Bronislaw Hubermann as soloist (English Columbia). Among the lesser works the *Nutcracker Suite*, *Marche Slav*, and 1812 overture call companies are too well-known to require comment. Much more refreshing to hear are the less hackneyed *Sleeping Beauty Suite* conducted by Goossens (Victor), the bombastic *Capriccio Italian* (Victor and German H. M. V.), the *Chant sans Paroles* conducted by Wood (Columbia), and the *Marche Miniature* conducted by Gabrilowitsch (Victor). The Trio "To the Memory of a Great Artist" is the best representation of his chamber music, and it is excellently performed by Catterall, Squire, and Murdoch for Columbia. There are innumerable versions of the *Andante Cantabile* of course, but it is best in its original form and as played by the Lon-

All the Music of All the World on Columbia New Process Records

JANUARY RELEASES

MASTERWORKS* SERIES

MOZART

- Symphony No. 34, in C Major (K. 338)**
By Sir Thomas Beecham and Royal Philharmonic Orchestra
In Six Parts on Three Twelve-Inch Records, with Album
Set No. 123\$4.50
- Quintet in A Major (K. 581) for Clarinet and Strings**
By Lener String Quartet and Charles Draper
In Eight Parts on Four Twelve-Inch Records, with Album
Set No. 124\$6.00

HAYDN

- Quartet in D Major, Op. 76, No. 5**
By Lener String Quartet, of Budapest
In Six Parts on Three Twelve-Inch Records, with Album
Net No. 125\$4.50

- 67692-D { Mendelssohn: Hebrides Overture (Fingal's Cave) in B
12 inch, \$1.50 { Minor, Op. 26—Parts 1 and 2
By Sir Henry J. Wood and New Queen's Hall Orchestra
- 67693-D { Mendelssohn: Hebrides Overture (Fingal's Cave) in B Minor,
12 inch, \$1.50 { Op. 26—Part 3
Jarnefelt: Praeludium
By Sir Henry J. Wood and New Queen's Hall Orchestra
- 67694-D { Stravinsky: Suite de Pulcinella—Duetto;
12 inch, \$1.50 { Minuetto; Finale
By Igor Stravinsky and Symphony Orchestra
- 67695-D { Rabaud: Marouf—Ballet
12 inch, \$1.50 { In Four Parts on Two Twelve-Inch Records
By Henri Rabaud and Symphony Orchestra

Columbia Operatic Series — No. 3

- Aida**—Opera in Four Acts (Verdi) Recorded in Thirty-Six Parts
By Eminent Artists of Italy, with Chorus of La Scala Theatre, Milan,
and Milan Symphony Orchestra—Conducted by Cav. Lorenzo Molajoli,
Sung in Italian—Issued in Two Albums
18 Twelve-Inch Records, Complete.....\$27.00

CELEBRITY RECORDS

- 50187-D { Sonata No. 4 in D Major, (Handel) Adagio—Part 1
12 inch, \$1.25 { Allegro—Part 2
Violin Solos Georges Enesco
- 50188-D { Sonata No. 4 in D Major, (Handel) Larghetto—Part 3
12 inch, \$1.25 { Allegro—Part 4
Violin Solos Georges Enesco
- 2042-D { Poeme Hongrois (Hubay)
10 inch, 75c { Passepied (from "Le Roi s'amuse" (Delibes-Gruenberg)
Violin Solos Yelly D'Aranyi
- 2041-D { By a Lonely Forest Pathway (Griffes)
10 inch, 75c { Morro Rock (Seaver)
Baritone Solos Alexander Kisselburgh
- 50185-D { Ballade No. 1, in G Minor—Parts 1 and 2
12 inch, \$1.25 { (Chopin, Op. 23)
Piano Solos Robert Casadesus
- 2020-D { Hungarian Dance No. 5 (Brahms)
10 inch, 75c { Hungarian Dance No. 6 (Brahms)
Instrumentals Sir Hamilton Harty and Hallé Orchestra

*Reg. U. S. Pat. Off.
†This set is offered for sale in the United States of America and Canada only.

In addition to the records listed above there are recordings
in twenty-two Foreign Languages.

STANDARD AND INSTRUMENTAL RECORDS

- 2022-D { Grief (from "Chauve Souris") (Vocal Arr. of Etude by
10 inch, 75c { Chopin) (Introductory Remarks by Nikita Balieff)
Mmes. Birse and Ershova
Song of the Black Hussars (from "Chauve Souris")
(Introductory Remarks by Nikita Balieff)
Vocals Mm. Dedovitch, Kondratieff,
Rodionoff, Shevtchenko, Terestchenko and Zottoff
- 2040-D { Largo (Handel)
10 inch, 75c { Spring Song (Mendelssohn)
Organ Solos Quentin M. Maclean
- 50183-D { Tannhauser: Grand March (Wagner)
12 inch, \$1.25 { Tannhauser: Pilgrims' Chorus (Wagner)
Vocals British Broadcasting Company's Choir with
British Broadcasting Company's Symphony Orchestra
Conducted by Percy Pitt
- 2039-D { In the Morning (MacFarlane)
10 inch, 75c { When the Heather Bells Are Blooming (I'll Return My
Lass to You (MacFarlane)
Vocals Sandy MacFarlane
- 50186-D { Dance of the Tumblers (from "The Snow Maiden")
12 inch, \$1.25 { (Rimsky-Korsakov)
Golliwogg's Cake Walk (from "The Children's Corner")
(Debussy) Instrumentals
British Broadcasting Company's Wireless Military Band
- 2021-D { Anchor's Aweigh (Zimmermann)
10 inch, 75c { Navy Blue and Gold (Crosley)
Instrumentals—Male Quartets Columbia Band
- 50184-D { Marche Militaire (Schubert-Godfrey)
12 inch, \$1.25 { Les Huguenots: Benediction of the Poignards (Meyerbeer)
Instrumentals Band of H. M. Grenadier Guards
Conducted by Captain Miller

DANCE RECORDS

- 2029-D { Farewell Blues
10 inch, 75c { Wabash Blues
Fox Trots Ted Lewis and His Band
- 2023-D { Great Day
10 inch, 75c { Without a Song (Both Selections from "Great Day!")
Fox Trots Paul Whiteman and His Orchestra
- 2045-D { Singin' in the Bathtub (from Motion Picture "Show of
10 inch, 75c { Shows")
Little By Little (from Motion Picture "The Sophomore")
Fox Trots Guy Lombardo and His Royal Canadians
- 2017-D { My Fate Is in Your Hands
10 inch, 75c { A Little Kiss Each Morning (from Motion Picture "The
Vagabond Lover")
Fox Trots Guy Lombardo and His Royal Canadians
- 2024-D { Here Am I
10 inch, 75c { Don't Ever Leave Me! (Both Selections from "Sweet
Adeline")
Fox Trots Ben Selvin and His Orchestra
- 2014-D { The Woman in the Shoe
10 inch, 75c { Only Love Is Real (Both Selections from Motion Picture
"Lord Lyron of Broadway")
Fox Trots Ben Selvin and His Orchestra



"Magic Notes"

Columbia Phonograph Company

New York



"Magic Notes"

Columbia "NEW PROCESS" Records
Viva-tonal Recording - The Records without Scratch

DANCE RECORDS (Continued)

- 2044-D { I Knew We Two Were One
10 inch, 75c { They All Fall in Love (from Motion Picture "The Battle
of Paris")
Fox Trots Will Osborne and His Orchestra
- 2046-D { Lucky Me—Lovable You
10 inch, 75c { Love Ain't Nothin' But the Blues (Both Selections from
Motion Picture "Road Show")
Fox Trots Ted Wallace and His Campus Boys
- 2043-D { He's So Unusual (from Motion Picture "Sweetie")
10 inch, 75c { Dixie Jamboree
Fox Trots Fred Rich and His Orchestra
- 2018-D { Painting the Clouds with Sunshine (from Motion Picture
10 inch, 75c { "The Gold Diggers of Broadway") The Knickerbockers
Pals Forever (from Motion Picture "New Orleans")
Fox Trots Anson Weeks and His Hotel Mark Hopkins Orchestra
- 2030-D { What Is Life Without Love (from Motion Picture
10 inch, 75c { "Broadway Scandals") Fox Trot
To Be Forgotten—Waltz The Columbia Photo Players
- 2034-D { Georgia Pines
10 inch, 75c { Song of the Bayou
Fox Trots Marion Hardy and His Alabamians
- 2026-D { Congratulations
10 inch, 75c { Melancholy
Vic Meyer's Music
- 2028-D { A Flower Lei (One Little Kiss Good-Bye)
10 inch, 75c { That Aloha Waltz
Moana Orchestra

VOCAL RECORDS

- 2038-D { A Place to Call Home!
10 inch, 75c { More Than You Know (from "Great Day!")
Ruth Etting
- 2037-D { To Be Forgotten
10 inch, 75c { My Fate Is in Your Hands
Lee Morse and Her Blue Grass Boys
- 2016-D { Blue Little You, and Blue Little Me
10 inch, 75c { If You Know, What I Know You'll Know I Love You
Art Gillham (The Whispering Pianist)
- 2025-D { Daddy's Lullaby
10 inch, 75c { Old Virginia Moon
Vocal Duets Ford and Glenn
- 2027-D { Just An Hour of Love (from Motion Picture "Show of
10 inch, 75c { Shows")
Believe Me Irene Bordoni
- 2015-D { I'm Only Making Believe
10 inch, 75c { I'll Still Go on Wanting You (from Motion Picture "Song
of Love")
James Melton
- 2019-D { I came To You (from Motion Picture "Skin Deep")
10 inch, 75c { I Sing All My Love Songs to You
Oscar Grogan
- 2036-D { Gypsy Dream Rose
10 inch, 75c { Beside An Open Fireplace
Oscar Grogan
- 2035-D { Singin' in the Bathtub (from Motion Picture "Show of
10 inch, 75c { Shows")
H'lo Baby (from Motion Picture "The Forward Pass")
Eddie Walters
- 2031-D { Sunday Evening at Seth Parkers: Gathering with the Lord
10 inch, 75c { Today
Sunday Evening at Seth Parker's: Jesus Is My Neighbor
Phillips Lord and Company
- 2032-D { Sunday Evening at Seth Parker's: A Sunday Evening Story
10 inch, 75c { Sunday Evening at Seth Parker's: Four in Our Family
Phillips Lord and Company
- 2033-D { Sunday Evening at Seth Parker's: Seth and Mother Parker
10 inch, 75c { Sunday Evening at Seth Parker's: Seth and Doctor Tanner
Phillips Lord and Company

don String Quartet (Columbia—in the Schubert Trout Quintet Set) and the Elman String Quartet (Victor). The complete quartet from which it is taken (D major, Op. 11), was recorded acoustically by the Virtuoso String Quartet for H. M. V., but I have not yet heard of any electrical version.

Best of the instrumental pieces are the Serenade Melancholique and Nocturne in C sharp minor, the former played by Blinder for Columbia and the latter by Chemet for Victor; and two pieces from the piano suite—The Months—Troika en Traineaux (November) played by Rachmaninoff (Victor), and Barcarolle (June) by Godowsky (Brunswick). The deservedly popular song, Nur Wer die Sehnsucht kennt, is available in many versions, the best of which were among the acoustical disks. The Victor Russian list contains many arias from the operas (The Enchantress, Jeanne d'Arc, Pique Dame, Eugene Onegin, etc.) sung by native artists with the Russian Opera Orchestra.

Following Tchaikowsky and Rubinstein in the more conservative Romantic and Teutonic tradition there are four leading figures all still alive and flourishing: Glazounow, Medtner, Rachmaninoff, and Gretchaninow. The first is highly typical of the conservatory—director type of composer, writing music that is invariably competently indistinctive. The best recorded example of his work is the symphonic poem, Stenka Razin, excellently conducted by both Dufauw (Columbia) and Kitschin (Polydor). The popular fourth symphony is unrecorded and the remaining works are all small: Valse de Concert, conducted by Dr. Hertz; Danse Orientale, conducted by Stokowski; and Marionettes played by the Victor Concert Orchestra (all Victor); Alla Spagnuola and Interludium in Modo Antico played by the Musical Art Quartet (Columbia); a piano Polka played by Pouishnoff (Columbia); and a Serenade Espagnole for 'cello, played by Felix Salmond (Columbia). All of these are meritorious performances.

Medtner writes music that is far more distinguished, winning the name of the "Russian Brahms" a term that is neither strictly accurate nor just, for Medtner speaks with a voice of his own. His writings are confined almost exclusively to the piano and they have been strangely neglected by the phonograph. Even Rachmaninoff, his most earnest proselyter, has so far failed to record any of the pieces he plays so frequently in concert. The only Medtner record of which I have heard is a "Concerto in E minor" played by Moiseivitch (solo) on one side of H. M. V. E-530. I haven't had the opportunity of hearing the disk yet and the British reviews give no clue as to whether it is an excerpt arranged from a true concerto or a piece originally for piano solo, in which case the idea was probably suggested by a Schumann sonata first entitled "concerto for piano alone." At any rate the piece is termed an inadequate representation of Medtner.

Rachmaninoff is too often known merely by his smaller works; fortunately there are excellent

recordings of his big symphony in E minor, conducted by Sokoloff (Brunswick), and the deservedly popular Second Concerto for piano, played by the composer with the Philadelphians (Victor). And it is rumored that the tone-poem, Island of the Dead, is soon to appear in an authoritative version. The only other orchestral disks are (alas!) transcriptions. But it is hardly necessary to mention *the* prelude here; there are divers versions from every company. Instead, one might recommend the popular G minor prelude recorded in an orchestral transcription by the Victor Concert Orchestra (Victor) and in original form by Leginska (Columbia). One of the best of the piano disks is Columbia 5078-M whereon Pouishnoff plays the Polichinelle and B flat prelude. The composer plays his A minor Etude Tableau and Polka de W. R. in electrical versions (Victor), and will probably soon remake his acoustical disk of the preludes in G major and G minor. He has also recorded his own arrangements of Moussorgsky's Hopak, Schubert's Brooklet, and Kreisler's Liebesfreud and Liebesleid. The Melodie in E is well played in an arrangement for 'cello (Columbia); Sollo-way plays Hubay's violin transcription of the Elegie (Polydor 62568); Kreisler plays an original arrangement of the Albumblatt—Marguerite (Victor); McCormack sings To the Children (Victor); and the Russian Church Choir sings the Sixth Psalm, Op. 37, No. 7 (Victor 46151). There were a number of acoustical song recordings, mostly by McCormack.

Gretchaninow, like Medtner, has concentrated in a single medium, in this case the voice rather than the piano. The best record is of course Victor 7111, in which the composer figures as accompanist to Nina Koshetz's performances of three of his songs. The Russian Symphonic Choir sings two examples of his choral work, the Credo—with its striking contralto solo (Victor 68970), and the Gloria Patri (Victor 78890).

Miaskowsky, another contemporary, should be given passing mention here. Some of his symphonies are occasionally played by American orchestras, but as yet none of his works has been recorded by one of the leading companies either here or abroad.

A group of minor composers, mostly pupils of Rimsky, is headed by Liadow and Arensky. The former is best known by his tinkling Music Box, available in a number of recorded versions from the various companies. More representative are the little tone-poems for orchestra: Baba Yaga has recently been recorded by Wolff (Polydor 566002), and Kikimora was out acoustically from Polydor. The set of folk songs for orchestra was recorded in part during the acoustical era (Edison Bell), but it has not yet been re-made.

Two Arensky works figure in this month's Victor releases: the Valse, Op. 15, played by Bauer and Gabrilowitsch, and the Serenade in G, played by Mischa Elman (reviewed elsewhere in this issue). The Valse and several other pieces for two pianos were recorded acoustically by Maier and Pattison (Victor). Lionel Tertis

"IF IT'S RECORDED



WE HAVE IT"

JANUARY BRINGS A LIST OF RE-RECORDED IMPORTATIONS

*All of the Discs Listed Below
Have Been Remade in the New
Process Recording*

"IF IT'S RECORDED



WE HAVE IT"

Liszt

\$3.50
799-80

MEPHISTO WALTZ

Episodes from the Dance in the Village Inn
Lenau's "Faust"
Pianoforte Solo—Josef Pembaur

Honegger

\$20.00
1015

RUGBY

MOUVEMENT SYMPHONIQUE
Grand Symphony Orch. Under direction
M. Piero Coppola

Bach

200
D1410

"FOR LOVE MY SAVIOUR SUFFERED" THE END IS COME

Soprano Solo—Elizabeth Schumann
Flute obligato by Leon Goossens

Haydn

NYB Album
No. 103
\$5.00

QUARTET — Op. 74, No. 3 "HORSEMAN"

Bohemian String Quartet

Bach

119869
\$1.50

SONATA IN C

for Violin and Cembalo
Licco Amar, Violin; G. Ramin, Cembalo

Moussorgsky

114724
\$2.50

BORIS GODOUNOFF

Chorus of the Pilgrims
Chorus of the Revolt
La Scala Chorus of Milan

Strauss

9284
\$1.50

WHEN THE LEMONS BLOOM DOCTRINEN

Johann Strauss and Symphony Orch.

Puccini

Glazounow
9114
\$1.50

WITCHES' DANCES (La Tregenda) from "Le Villi"

CONCERT WALTZ IN A
London Symphony Orch.

Bach

19681-2
\$3.00

CONCERTO IN D

for two violins
A. R. Witek, A. Witek
and full Symphony Orch.

J. Hubay

Vieuxtemps
47001
\$1.75

HEJRE KATI, Op. 32, No. 4

"Scenes de la Csarda"
REVERIE Op. 22, No. 3

Carl Flesch

CHROMIC NEEDLES

(Made in England)

A perfect gold plated steel needle that will play ten records. These needles are made in Medium and Loud Tone. The Medium Tone is absolutely the best needle we know of for use with Electric Pick-up Instruments.

The needles are packed 100 to the box and are 50c per box postpaid throughout the world.

When ordering please specify Medium or Loud Tone.

Our Mail Order Department will serve you promptly with the most careful attention. Every record inspected and substantially packed and insured against breakage, assuring you their safety of delivery.

111 East 14th St.
New York

New York
Band Instrument Co.

Uptown Store
243 West 34th St.

Brooklyn Store
1225 Broadway

"FOREIGN LANGUAGE EXPERTS"

plays his own arrangement for viola of a Berceuse (Columbia). The two piano music represents him best.

Kalinnikow's First Symphony is apt material for recording, but so far I know of only two examples of his music on disks, Bless My Soul O My Lord sung by the Russian Church Choir, and The Stars Are Growing Dim sung by the Russian Opera Chorus, both in the Victor Russian list. Rebikow has written a great deal of music on the so-called semi-classical order, exemplified by the excerpts from his Christmas Tree Suite appearing in the Victor Educational List No. 7, reviewed elsewhere in this issue. Ippolitow-Iwanow, another pupil of Rimsky's, has written a number of operas, but we know him only by his Caucasian Sketches. A complete electrical recording is badly needed, but the March of the Sardar and In the Village are available in performances by the Philadelphia Symphony (Victor) and International Orchestra (Brunswick). I have not come across any electrical Tchepherine recordings, but Ansermet and the Russian Ballet Orchestra played the Waltz from his Pavillon d'Armide in the old Columbia catalogue. Napravnik, born in Bohemia, but by virtue of his long association with the Russian opera to be noted here, is represented by The Song of the Nightingale, Op. 54, played by La Scala Orchestra for Fonotopia, and an aria from Doubrovsky sung by Lemeshoff in the Victor Russian list. A number of other lesser composers have one or two vocal disks in the same series.

Scriabin is represented orchestrally only by acoustical disks: a cut version of the Poem of Ecstasy conducted by Coates for Columbia, and the early Reverie conducted by Goossens for H. M. V. (now withdrawn). Surely it will not be long before Koussevitzky, Scriabin's supreme exponent, has the opportunity of recording the Poem of Ecstasy and later (possibly) the Divine Poem and Prometheus. There are several good piano disks. The songful Etude in C sharp Minor, Op. 2, is available in no less than three excellent versions by Hilsberg (Brunswick), Muriel Kerr (Victor), and Münz (Homocord). On the other side of Miss Kerr's record she plays the Etude in D flat, Op. 8. Brailowsky plays the Prelude, Op. 11, No. 10, and the Etude Op. 8, No. 12 on Polydor 95142; Gourevitch plays the Etude, Op. 42, No. 3 for Pathé-Art; Richard Zöllner plays an interesting waltz, Op. 38, and the noisy inconsequential Etude, Op. 8, No. 2, for Homocord. Most ambitious was a Japanese Phonograph Society's private recording of the last three sonatas (acoustical). I have endeavored in vain to procure a set of these disks, never made generally available, nor re-recorded. According to one of our Japanese friends, Mr. Hajime Fukaya of Kamakura, they were played by an unknown Polish pianist and were not at all successful.

The two great Russian modernists are Prokofieff and Strawinski, both expatriates now, but both Russian to the core. The former is very slightly represented. Best is Albert Coates record of the March, Scherzo, and Waltz-

Scherzo from the Love for the Three Oranges (Victor). The march is also recorded as a piano solo by Valmalette (Polydor) and Gourevitch (Pathé-Art), and Moisevitch pays a Suggestion Diabolique for H. M. V. (on the other side of the Medtner "concerto" referred to above). But the delightful Classical Symphony awaits early release, and the amazing Scythian Suite will certainly not remain long un-recorded.

A fairly complete list of the Strawinski records was published in the correspondence column of the last issue (page 95) over the pseudonym, "Katschei." The excerpts from the Pulcinella suite are now being re-pressed under the American Columbia label. The composer's own recordings are of course of particular interest. Coates' Petrouchka set (H. M. V.) is the only recording of the entire ballet; those conducted by Koussevitzky (Victor), the composer (Columbia), Defosse (Edison-Bell), etc., are concert suites drawn from the ballet. The great Sacre is available at present in the French H. M. V. set by Monteux (of all conductors the best fitted to play it) but there are rumors that another set, played by a leading American orchestra, will soon be released. Columbia is soon to follow with the composer's performance, and probably eventually with the Song of the Nightingale, Piano Concerto, and excerpts from Oedipus Rex.

While the Russian concert repertory stops for the present with Prokofieff and Strawinski, there are many names soon likely to follow them. A whole school,—or rather groups of schools,—of iconoclastic young men, all setting furious pens to reams of ruled paper, exists in Soviet Russia today. An occasional example of their work appears on the programs of Stokowski or Koussevitzky, but as yet it is difficult to discern which figures are emerging as the truly significant ones.

I have not touched at all upon the large literature of recorded Russian folk music, for a separate article would be needed to do it any kind of justice. But a few of the artists whose disks would be first on the list might be named: Russian Symphonic Choir (Victor), Russian Art Choir (Columbia), Kedroff Quartet (Columbia), Don Cossack Choir (Columbia), Chaliapin (Victor), Maria Izar (Edison Bell). There were notable acoustical series by Nina Koshetz (Brunswick), Vladimir Rosing (Vocalion), and Isa Kremer (Brunswick), very few records in which have been re-recorded.

H. ROYER SMITH CO.

10th and Walnut Sts., Philadelphia

"The World's Record Shop"

NEW IMPORTATIONS ALMOST
EVERY DAY

(See advertisement on page 137)

Massenet and His Music

By JAMES HADLEY

(Continued from the last issue)

"Esclarmonde, one of Massenet's finest achievements—and the one which exhibits most clearly the influence of Wagner; and "Le Mage", produced in 1891, and one of the composer's least successful works, are two operas which are not represented upon the disks, except in the Pathé "Sapphire-point" records, which, even with a so-called "attachment," seem to be not entirely satisfactory for use upon our American-made talking-machines. This is to be greatly regretted, as the large catalogue of Pathé records, designed for playing with the sapphire ball, abounds in attractive selections, most of which cannot be obtained elsewhere. Pathé has lately been advertising in their French supplements records designed to be played with a steel needle. There ought to be a New York agency for these productions. If there is one I have not heard of it.

Soon after Massenet had completed "Le Cid"—in 1885—Georges Hartmann, a famous music-publisher, also the author of various opera libretti—said to him:—"I can see that you are restless . . . hunting around the town for a subject. Well—you need look no further, for I know one, delicious, exquisite, which has never been set to music in France. It is the "Werther," of Goethe—a great and appealing work—a soul-tragedy in rustic and idyllic surroundings, in the peaceful atmosphere of a German village. The story unfolds among three people only; the husband, wife and—friend. Doesn't this tempt you to give us, at last, a virtuous woman on your stage? . . . you who have given us so many courtesans!" Massenet hesitated.

"Very well!", he said, after a moment, "I am already interested; bring me the sketches you have made for the scenario!"

Massenet wrote the first measures of "Werther" in the spring of 1885, and the finishing touches were added in the winter of 1886. Owing to various causes—the chief of which Massenet always refused to discuss—"Werther" was not produced at once. It remained in his portfolio for six years. The composer admits to having cherished a special affection for this opera. He said once to Oscar Hammerstein, in Paris:—"Into Werther I put all my soul and artistic conscience." Indeed, this music is of the highest order, and of peculiar appeal to the thoughtful musician. It is generally conceded that "Werther" contains the best music that Massenet has ever given to the world. In these days of careless workmanship and lack of artistic conscience, such orchestration as that of Werther is a surprise and a delight. It is unbelievably adroit in its delicacy and lightness of touch, and especially in the precision and subtle differentiation of color-

ing attained by the composer. "Certain pages of it", says one critic, "have almost that effect of chamber music on a larger scale, so exquisite is its transparency and balance." Werther is more symphonic in its texture than any other of Massenet's operas. Guiding themes are used, and often with splendid effect. The work is not divided into detached numbers. The orchestral stream is often wide and deep; now and then it pauses in its course long enough for a melodic eddy to form, and when the librettist has called upon the composer to confirm a fixed sentiment, how superbly Massenet has accepted the opportunity for a "set piece." In these episodes—rarest treasures for the Concert-room—we find imagination and grace, and, whenever the occasion demands it, a spirit of delicate playfulness. Massenet's music in this work is of the finest fiber—richer, more delicate, more carefully wrought and more subtly refined than in either "Manon" or "Thaïs." For that reason, perhaps, it is bound to make its way rather more slowly into the good graces of the uncultivated. To the connoisseur, however, the score radiates a charmed sweetness, and to the trained musician there is kind of enchantment in every bar of it.

The first act opens at the home of the heroine's father where Charlotte is preparing for a ball. It is a country house, whose terrace slopes down into a formal garden brilliant with shrubs and flowers. A richly clad traveller pushes open the gate, and regards the scene with great emotion.

"O Nature, Pleine de Grace", sung by Fernand Anseau (Victor 6104). In the opening measures we hear the exquisite pastoral motive of the opera's Prelude. This becomes the accompaniment for the recitative, "Je ne sais si je veille", (I know not if I dream or wake). In this beautiful "Invocation to Nature", the birds and trees and the flowing streamlet are eulogized in word and tone. In the middle of the record is the aria proper:—

"All nature, full of grace,
Queen over time and space!"

So sings Werther, poet and dreamer, in one of the finest inspirations that modern opera can show.

It is decided that this friend, returning after some years absence, shall go to the ball with Charlotte, her fiancée, Albert, being away in another city. They leave together for the scene of the festivity. After a time, the stage grows darker, and the music becomes softer and more mystic in its harmonies. The full moon, risen high in the heavens, floods the garden with a magic radiance. Dreamlike and ethereal is the music of this scene.

"Clair de Lune" (Moonlight) violoncello solo (F. G. Co. L. 351). This marvellous "tone-picture" is played superbly by M. Marneff, 'cello soloist of the Paris Opéra, and of the internationally famous Lamoureux Concerts. Of a gossamer delicacy, it is yet supreme . . . it is the love-theme, and it dominates the entire score. The love-duett that follows is of exceptional beauty. "Clair de Lune," Parts 1 and 2, sung by Mlle. Lucy Perelli, and Léon Campagnola (F. G. Co., W. 737).

This scene is saturated with the perfume of a refined sensual passion. It is, above all, marked by an accent that is very personal. While listening to these delicious phrases, one can easily believe that the composer himself has imaginatively felt the emotions of the woman who is loved.

Charlotte is, for the moment, blinded by passion, but she is faithful to her vow to Albert, and tells Werther to leave her.

In act 2, we see the young married couple on their way to service at the village chapel. Three months have passed since Albert and Charlotte were made man and wife. Calm, peaceful and tender is this little scene between the two.

"Voici Trois Mois . . .", sung by Suzanne Brohly and M. Baugé (F. G. Co., W. 442).

They are seen by Werther, who is overcome by grief and envy. "It is I—I—alone, whom she could have really loved!", he cries despairingly.

"J'aurais sur ma poitrine" (The Desolation of Werther). "'Tis I she might have loved! It is I who might have pressed her to my heart," he groans.

This aria is superbly given by Fernand Anseau (Gramophone Co. of England, DB 1085).

A foreign despatch recently called attention to a wonderful phenomenon which has been manifesting itself in the coal fields of Belgium and in other mining districts. From the ranks of the miners, the under-ground, mole-like workers, there has come a series of great singers . . . not just one or two, but a number. The last "discovery" is the great tenor, Anseau, of the Paris Opéra-Comique, and now an effulgent star of the Chicago Opera Co., who also was a miner. This young man is esteemed by critics to be the best "Werther", in either this country or Europe.

Albert sees him, and divines the cause of his sorrow, but Werther denies that he bears any love for Charlotte, saying that whatever affection he may have felt for the young girl before her marriage has passed away, leaving only a friendship like the great calm which follows the passing of a tempest.

"Ma come dopo il nembo" (Mais comme apres l'orage) "But as after a storm", sung by Battistini (Gramophone Co. of England, DB 194).

It is possible that many may wonder how it is that several numbers of the tenor music of "Werther" have been recorded by Battistini—who is a baritone. It is easily explained:—Battistini was an intimate friend of Massenet, and when the great baritone expressed a wish that he might sing the role of "Werther," the composer re-wrote

the part for him, and with what glorious results, these two records will eloquently attest.

But when Albert has gone, Werther can contain himself no longer, and cries out distractedly:—"No! No! it is not so; it is a lie that has passed my lips!" He stands for a moment, as if dazed. "She is lost to me forever!", he murmurs, "and what is life without love? . . . in death alone shall I find peace!" Then comes the aria:—

"Lorsque l'enfant revient", sung by M. Friant (F. G. Co., W. 406), which is no more or less than a musical adaptation of Goethe's very poetical and ingenious plea for suicide:—

"Do we offend Heaven in ceasing to suffer? When a son returns from a journey before the expected time, far from feeling resentment, the father hastens to greet him; and can it be that our heavenly Father is less clement?" He walks slowly away.

"You are leaving" cries the younger sister, Sophie, "but you will soon return—is it not so?"

"I shall never return," answers Werther, sadly, "Farewell."

Charlotte stands as if turned to stone, while Albert says, half aloud:—"He is still in love with my wife!"

In Act 3, a short orchestral introduction leads up to the "letter scene." It is the 24th of December, and as the curtain rises we see Charlotte sitting beside a small work-table, lost in thoughts of Werther—for he is always in her thoughts. At last, almost against her will, she goes to a desk, and takes out the letters he has lately written to her. She opens the last letter and reads again, with terrified eyes:—"If I never return, blame me not, but weep instead, for I shall be dead."

"Qui m'aurait dit la place que dans mon coeur."

"Des cris joyeux des enfants", sung by Mlle. Brohly (F. G. Co., W 361). I hear that this record has been discontinued, and a 10-inch one by Lucy Perelli, listed in its place. I always fancied the record by Mlle. Brohly, and if this is no longer available, I would strongly recommend the "Air des Lettres," Part 1 and Part 2, sung by Mlle. Madeleine Sibille, soprano-dramatique of the Opéra-Comique. This is a Pathé disk, for playing with a needle, (X7163), and is delightfully recorded. I shall be anxious to obtain other disks by this very successful artist.

While Charlotte is distractedly reading over her letters, her sister Sophie greets her happily:—

"Good-day, my sweet sister!" Rippling in and out of her gay chatter we hear snatches of her spring song, "Du Gai Soleil"—one of the most delightful pages of the artless prattle of the young girl contrasts in strong dramatic value with the sombre coloring of the elder sister's utterances. At last Charlotte can no longer keep back her tears. "Our tears often bring us a great relief," she says sadly to her little sister; "it is the tears that we do not shed that fall back upon the heart."

This fine duett has been recorded in two parts.

I. "Bonjour, grande soeur." 2. "Va, laisse couler mes larmes." It is sung by Mlle. Brohly and Mlle. Bakkers—a lyric soprano of the Comique (F. G. Co., W 473).

No. 2, the "Air des Larmes" (Tears), is conveniently detachable from the score, and has long been a favorite in the Concert-room. It is given here as a separate number, sung by Mlle. Suzanne Brohly (F. G. Co., W 391).

(To be continued)

Phonographic Echoes

Washington Honors Nathaniel Shilkret

At the recent Festival of Chamber Music, sponsored by Elizabeth Sprague Coolidge, held in the Library of Congress in Washington, the array of notable musicians who were invited to perform included the distinguished Victor Orchestra Leader, Nathaniel Shilkret. The full list of artists was comprised by Dr. Stokowski and a selected group of the Philadelphia Orchestra (heard in Bach's great Art of Fugue), the Roth Quartet of Budapest, the Gordon String Quartet of Chicago, Harold Bauer, George Meader, and Shilkret with his Chamber Music Orchestra.

Mr. Shilkret and his orchestra assigned themselves the not-too-easy task of illustrating the development of Negro folk music. To carry out this project they selected a number of first-rate compositions in the jazz idiom; Mr. Shilkret's own paraphrase of three Negro spirituals, Janssen's "Obsequies of a Saxophone", Rube Bloom's "Song of the Bayou", the "St. Louis Blues", and the march from Griselle's "Two American Sketches."

That Mr. Shilkret and his orchestra acquitted themselves with distinction is a matter upon which all the critics agreed. That his efforts helped largely to uphold the high character of the festival is certified by the distinguished audience which came to hear him. That he was invited to take part in the great national symposium of music is a tribute to his musicianship and to his rare conductorial faculties.

New Equipment at Brunswick Recording Laboratories

Technicians at the Brunswick Recording Laboratory in Chicago are busy installing and inspecting new wax cutting instruments which according to K. R. Smith, technical expert of the Brunswick-Balke-Collender Company, contain many new and distinctive features for the betterment of recording.

Of especial interest is the three turn table recording machine which will record three master waxes at the same time. This is for recording of commercial records and uses the standard seventy-eight revolutions per minute. Capable of being operated from any one of three turn tables or any of the three cutters one man only is required for its management. It is equipped with automatic stop lines and run by an electric drive.

The No. 1 machine for use in conjunction with Studio A will record at either 33 1-3 revolutions per minute for use in synchronization of sound with moving pictures or for broadcasting programs, or seventy-eight revolutions per minute for recording of commercial records. It can cut ten inch, twelve inch, sixteen inch or eighteen inch waxes at any of these speeds. Capable of cutting either eighty-four recorded lines per inch or ninety-six recorded lines per inch at any of the above speed, it also is equipped with automatic stop lines. Other types of machines will record at seventy-eight revolutions per minute and with pitches of 96-102-111 lines per inch.

According to Mr. Smith each is equipped with a microscopic observation lens capable of detecting the slightest error, and with an electric play-back arrangement which allows immediate testing of the recorded wax for balance and tone.



JOHANN STRAUSS

An Abridged

Die Fledermaus

In twelve parts, rendered by the soloists, chorus and orchestra of the Berlin State Opera, conducted by Herman Weigert. Six 12 in. discs in album, price..... **\$10.50**

BEETHOVEN

Polydor Album Set Complete \$7.50 { Symphony No. 2 in D Major. Complete in eight parts. Played by the Berlin State Opera Orchestra conducted by Erich Kleiber.

MOZART

Polydor 12 in. disc 95290 \$1.50 { Sonata in C Major for Organ and String Orchestra. In two parts. Played by Gerhard Bunk with Dortmund Conservatory Orchestra under the direction of Paul van Kempen.

BACH

Polydor 12 in. disc 66924 \$1.50 { Hort doch der sanften Floten Chor. Air for soprano with flute obligato.

GLUCK

{ O del mio dolce Ardor, Lied (Ital.) Sung by Hedwig von Debicka, soprano.

BRAHMS

G.S.A. Album Set \$7.00 { Trio in C Major, Opus 87. In seven parts and

MOZART

{ Trio No. 5 in G: Andante. One part. Played by the Bern Trio (Hirt, Brun, Lehr).

MAIL ORDERS

Will be given prompt and careful attention. Every record is carefully inspected and packed in substantial wooden boxes, and insured against breakage.

The Gramophone Shop

Specialists in Imported Records

47 East 47th Street, New York City

between Park and Madison Avenues

J. F. BROGAN

W. H. TYLER

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

THE CASE AGAINST THE EDISON CO.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is no easy thing for this correspondent to express the depth of his disappointment over the recently announced policy of Thomas A. Edison, Inc., as to the abandonment of record manufacturing. The writer's first contact with Edison products came in 1920 when, after two years of vainly seeking to obtain musical satisfaction from his Sonora Intermezzo which he had bought in 1918, he wandered into Wanamaker's in New York, and there heard the amazing (for that time) realism of an Arthur Middleton record played on the Chippendale Edison. The Sonora machine was disposed of that very afternoon and the Edison machine was delivered in due course afterwards. There followed from that transaction a long and pleasant association with a number of the Edison people which has persisted to a degree even to this date. It makes it difficult for the writer, remembering happily many interesting days, to put into this note the full measure of censure which, he believes, the Edison organization deserves for its years of heartbreaking inconstancy towards an expectant public.

His first disappointment ensued when he found it impossible to obtain records for his private library that were not far inferior to those used in the sales demonstration. The ordinary stock records had an intolerable background of surface noise which ranged from a steady hiss on some records to a rhythmic scraping or swish on others. But he bought dozens of them, hoping, as he did for years after, that Edison would improve the product as time went on. However, it was not until late in 1925 that passably good surfaces could be expected with regularity.

In the meantime, there were a few palpable efforts to improve the records, all more or less abortive. The "stuttering" records made from worn moulds disappeared, but pitted records made from celluloid (?) moulds started to come through. There was a run of records with an "advance echo." Then there were records that looked black in diffused light and yellowish-brown and gray in direct sunlight. These were comparatively smooth when new but warped and developed bad surface noise as they aged. Again, there was a small issue of records with metal centers. The incised labels gave way to applied labels which often peeled off around their edges. "Blasters" came through often; also some "swingers."

Then there was the splurge in "Broadway Flashes" and in "Custom Built" records. The so-called "Dance Reproducer" came—and went. The long-playing instrument and records occupied the limelight briefly, but low volume and the apparent fact that some of the records were made up of transfers from the ordinary records, operated against its popularity. This venture was followed up by a new Diamond Disc phonograph which was to give "close-up" realism. It passed. The "new" Edison reproducer was then made available to Edison owners. Except for a better outline, this appeared to be nothing more than the old "Dance Reproducer." Then Edison made a real advance in the production of a fine, electrically recorded, vertically cut record. But there was no machine ready to play it properly. After a while a few series of radios and radio-phonographs (one superseding another,—a la Radiolas, it seems) made their debuts. Lastly, a needle cut record was talked of,—to appear in February, March, April, July, August, etc. It came, six months late, a fine record but hard to get. Dealers were few and those that had Edison records frequently were "out of stock."

So from the days of the laminated record and the open-back machine, down to the present, the record has been a quitter's record. Splurges and quiet. Something rotten in Orange, one might say.

What does it come down to? Has T. A. Edison, Inc., proved to be a house of false alarms a dispenser of disappointments, a mere "promising" business? What is its record but one of inadequacy and change, brief production and abandonment, promise of fine things and a "reneg". What is wrong with the Edison policy that permitted the (until 1925) unquestionably best phonograph and record to languish for lack of proper and adequate advertising while loyal dealers frantically clamored for support against the diminution of business and the growth of their debts.

If the Edison organization had been cold to those who have never supported it, well and good; but so to disappoint the loyal friends who championed and supported the line during trying days, who trusted the Edison name and had proud hopes for it—it is "the most unkindest cut of all." But it is done and Edison will see more and more records sold with every passing year, because the record is important; so important that even the radio manufacturers concede it recognition in equipping their finest products with built in pick-ups or with jacks for plugging in external pick-up outfits.

In this country Victor, Columbia and Brunswick, and Gennett and a few other independents will meet all classes of demand for years to come just as always. And the importers will continue to provide supplies of the good European brands such as Pathé and Polydor, Parlophone and Broadcast, Fonotipia and Edison-Bell (which is *not* related to Thomas A. Edison, Inc., of Orange, N. J.), and all the other good ones. Contrary to the reported utterance from Orange they will *not* abandon the making of records. How foolish! Think of the demand and of the vast outlays continually being made for marvellous new recordings. Think of the energy and thought that bring a feast of new offerings every month! Does it look as though anybody was quitting? Only the Edison Company, as always, an experimenter.

New York City.

ALBERTUS

IN SIMILAR VEIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is exceedingly refreshing to read your vigorous and pointed comment on the recent tactics of the Edison Company. The magazines and newspapers of today are for the most part so anxious not to come out flat-footed on any subject whatsoever, that they are always merely dancing gingerly around—or falling over backward. Here is a topic that demands outspoken criticism, and I am delighted to see that it gets it in THE PHONOGRAPH MONTHLY REVIEW if in no other publication.

I am no youngster in the record game. Since the first exhibits of the early Edison models I have been a keen believer in the phonograph and an intent follower of its progress. Some of the time I have been engaged in the game professionally. The Edison Company had it in its power to do vast things for and with the phonograph. At various stages of progress it was far ahead of every competitor. Yet its history is marred by some ugly blots. For every brilliant discovery or improvement there are a dozen examples of the most glaring incompetence. Yet a shred of faith in the name "Edison" still remained in me, and when the recent needle-cut records were announced, and what is more, actually appeared, I thought that at last the Edison Company was going to take its rightful place in the phonograph world.

The new recording was as good as that of any other domestic or foreign company. The long slow work of building up a catalogue was begun bravely and most promisingly. Not only were several excellent celebrity artists under contract, but there was the nucleus of a first-rate body of popular artists. And then, just as soon as it began to be apparent that the going was to be slow and hard, they quit cold. This kind of defeatist spirit is certainly not much like that of the Columbia Company which emerged from its debacle with the Du Ponts to recover and augment its prestige and blaze the way of many a splendid pioneer path, all within the space of a few short years. Or of the Victor Company, which despite its enormous prestige and success has never once been content to rest on its laurels, but has continued to develop and progress still further.

But the blackest splotch on the Edison Company's record is not merely that of its cowardice and unwillingness to stand the gaff, but it's trying to discredit the whole phonograph industry. "The Victor Company will soon follow our example," says Mr. Walsh! No, Mr. Walsh, the Victor



COLUMBIA ANNOUNCES

STRAVINSKY'S

GREAT BALLET

LE SACRÉ DU PRINTEMPS

Conducted by THE COMPOSER

In this authentic recording by Stravinsky of his most famous ballet every care has been taken to present the work in the most authoritative manner possible, with due emphasis upon the many extraordinary features which have brought this composition into world fame. The engagement of the composer himself for this Columbia Masterworks* performance insures not only the highest authenticity in interpretation but also enjoyment of Stravinsky's virile qualities as a conductor.

COLUMBIA MASTERWORKS SET No. 129

In Ten Parts, \$7.50 with album

AT LAST!

Puccini's Most Popular Opera

MADAM BUTTERFLY

Recorded by Columbia in 28 Parts, Two Albums

Sung in Italian

By Eminent Operatic Artists of Italy, with Chorus of La Scala Theatre and Milan Symphony Orchestra, Under Direction of Cav. Lorenzo Molajoli

This poignantly beautiful work has been given an interpretation on Columbia Records that sets this issue apart as one of the major achievements in the recording of Opera.

Ask for COLUMBIA OPERATIC SERIES, No. 4.

OTHER COLUMBIA MASTERWORKS ISSUES FOR DECEMBER

MENDELSSOHN'S

"SCOTCH" SYMPHONY

This most melodious work, inspired by Mendelssohn's visit in 1829 to Holyrood Castle, is given a superb reading by Felix Weingartner and the Royal Philharmonic Orchestra. In 8 parts, \$6.00 with album.

Ask for COLUMBIA MASTERWORKS SET No. 126.

GRIEG

Grieg's third Violin Concerto, in C Minor, Op. 45, is considered by many critics the noblest of his scores. The Columbia recording of it by Toscha Seidel and Arthur Loesser is a delight. Recorded in 6 parts, \$4.50 with album.

Ask for COLUMBIA MASTERWORKS SET No. 127

In all its tragic sweep
Die Götterdämmerung
 is now on
superb Victor Records!

OUTSTANDING VICTOR RELEASES

Die Götterdämmerung (The Twilight of the Gods) Wagner. Opera in three acts, recorded by *London Symphony Orchestra*, *Berlin State Opera Orchestra* and famous Wagnerian singers. On Victor Records Nos. 9456 to 9469 inclusive, also Nos. 9486, 9487. In two volumes M-60, with descriptive booklet. List price, \$24.00.

The Music of Bach: including Brandenburg Concerto No. 2 in F Major, Choralvorspiel (Wir glauben All' an einen Gott), Passacaglia in C Minor: Recorded by Leopold Stokowski and the Philadelphia Orchestra. Victor Records Nos. 7087 to 7091 inclusive. In Album M-59, with explanatory booklet. List price, \$10.00.

Symphony No. 4 in D Major ("Clock Symphony") Haydn. Recorded by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra. Victor Records Nos. 7077 to 7080 inclusive. In Album M-57, with explanatory booklet. List price, \$8.00.

Carmen. Georges Bizet. The complete opera, recorded at L'Opéra Comique, Paris, by artists and chorus of the L'Opéra Comique Company under the direction of Piero Coppola. Victor Records Nos. 9540 to 9556 inclusive. In two volumes, M-61, with libretto. List price, \$25.50.

Symphony No. 6 in G Major ("Surprise") Haydn. Recorded by Boston Symphony Orchestra under the direction of Serge Koussevitzky. Complete on Victor Records Nos. 7058—7060. Album M-55. List price, \$6.50.

Aïda. Verdi. The complete opera. Recorded by the Company of La Scala Opera House in Milan. Directed by Carlo Sabajno. Victor Records 9488 to 9506 inclusive. In two volumes, M-54, with libretto. List price, \$28.50.



Painting by Ferd. Leek



VICTOR TALKING MACHINE DIVISION
RADIO-VICTOR CORPORATION OF AMERICA

CAMDEN NEW JERSEY

Not only Wagner fans, but every lover of great music will hail this magnificent recording. Of all the gigantic musical achievements of mankind, the *Nibelungen Ring* will always rank among the first. And, of the four operas making up the "Ring," none is more majestic than the climactic "Twilight of the Gods." Yet this opera is quite infrequently heard in this country And for that reason, Victor's newest Wagnerian triumph will bring rare thrills to all music lovers!

These records, made in Europe, feature many of the world's most famous Wagnerian singers. Florence Austral, Gota Ljungberg, Walter Widdop, Rudolph Laubenthal, and others bring you their artistry to superb orchestral backgrounds by The London Symphony Orchestra under Albert Coates and Lawrance Collingwood, and the Berlin State Opera Orchestra conducted by Leo Blech, veteran Wagnerian. No finer group could be found to tell you this grim, thrilling story of the death and apotheosis of the hero, Siegfried.

The famous *Rhine-Journey*, the lovely Rhine Maiden Trio in Act 3, the overwhelming *Death Music*, the breath-taking *Finale* . . . these scenes and many others are grandly and powerfully recorded. We especially ask you to make this test. Hear the record of Siegfried's *Death Music* played to you on the new Victor Radio-Electrola Then, you'll want the whole opera!

A Reminder of Victor Supremacy

Victor commands artists—orchestras—conductors that are of the very top flight—the greatest the world affords. "The Victor organization is uniquely "music-minded." Victor recordings cover the whole range of music—and the Victor electrical method represents the ultimate in modern musical reproduction, the climax of 30 years of continual, unchallenged leadership in acoustical science. These are basic reasons for Victor supremacy with gramophiles.

Imported
ODEON
ELECTRICAL RECORDINGS

European Recordings

Now At Jordan's

BOSTON, MASSACHUSETTS

BECAUSE: These new Odeon records have a purity of tone that is remarkable.

BECAUSE: Odeon brings to you several of the greatest artists of the old world.

BECAUSE: The new Odeon records bring to you the perfect interpretive art of Moerike, conductor of the State Opera House Orchestra of Berlin, Dajos Bela and other famous conductors.

BECAUSE: Among the singers, Odeon offers the exquisite voices of Emmy Bettendorf and Lotte Lehmann, undoubtedly the greatest sopranos in Europe today.

ALSO: Edith Lorand, that unique young Hungarian artist, the only woman conductor in Germany.

AND JORDAN'S believes that Odeon records will be a wonderful edition to your musical library and cannot be duplicated.

record section

second floor, annex

Safe Delivery
Guaranteed on
Mail Orders

JORDAN MARSH CO.

Boston
Mass.



Company will not follow your example, nor will any of the other leading companies. They are not deficient in spirit and skill. They have been turning out fine records and they have been making a generous (and well deserved) profit. The sinking of the ship "Edison" does not mean that travel on the phonographic ocean stops. The phonographic outlook was never more promising.

B. S.

THE REASON

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The explanation of the Edison incident is not far to seek. It is partly the lack of fighting spirit, of course, and partly the lack of business competence on the part of the company's officials. But the essential reason is deeper, the lack of true musical sympathy and insight. From the very first, Mr. Edison himself regarded the phonograph as merely a machine. He has never had any understanding of music: how could he hope to succeed in a musical venture? Lacking genuine musical appreciation, the Edison Company naturally could have no realization of the significance of the phonograph above its abilities to substitute for dance orchestras and vaudeville singers.

For many years Edison records have played an entirely negligible part in phono-musical progress; their final loss is no great one. The other companies, led by thoroughly capable business men sympathetically allied with trained and understanding musicians, will continue to make phonographic history. Their fine achievements in the past are based on the sound foundation of a realization of great music's significance. There was no much foundation to the Edison Company's phonograph activities; no wonder it quickly sank in the quicksands!

Winchester, Mass.

D. R. A.

MORE IDEAL RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In choosing an "ideal" record, as one of your correspondents does in your last issue, I think that it is necessary to restrict one's field. I doubt if there can be any general ideal record; the nearest we can come is to pick out a vocal record or an orchestral record which seems virtually ideal in its own class.

In my own record library I believe the ideal piano disk to be the Columbia record of the Bach Prelude and Fugue in C sharp minor and Allegro from the Toccata in C, played by Miss Myra Hess. The ideal orchestral record is a toss-up between the Victor Bach Toccata and Fugue in D minor, played by the Philadelphia Orchestra under Stokowski (which your correspondent mentions), and the Victor record of Siegfried's Death, conducted by Albert Coates. The latter is one of the earlier electrical recordings, but in sheer effectiveness I doubt that it has ever been surpassed. My prize vocal disk is that of two excerpts from Richard Strauss' Rosenkavalier, sung by Barbara Kemp. This is an imported His Master's Voice work, and easily the finest bit of recorded singing that I have ever heard. I have yet to come across a choral record which closely approaches the ideal, but perhaps the most effective bit of unaccompanied choral singing I have heard is the Russian Symphonic Choir's Victor record of "Lord Have Mercy."

The recording of the piano in the acoustic days has long been the subject for all sorts of vitriolic criticism, and yet there is one acoustic piano disk that I often play still and which comes very close to winning the "ideal" designation. That is the old Brunswick record of Josef Hofmann playing Scarlatti's Pastorale and Capriccio on one side, and a transcription of the Walküre Fire Music on the other.

Baltimore, Md.

RECORD IDEALIST

THE SIBELIUS SYMPHONIES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Benedict of New York can always be relied up on for a good long letter of phonographic miscellany. I have missed his contributions in recent issues. It was pleasant to find him back again, as interesting as ever, in your December issue.

I was particularly glad to see that he was still plugging away about the Sibelius symphonies. From the very first

days of the magazine (and I have the advantage over Mr. Benedict in that I have been a reader of the P. M. R. from that first October 1926 number), the lack of a recorded version of Borodin's Second Symphony and at least one Sibelius symphony has been emphasized again and again. Most of the other gaps in the recorded repertory which you have pointed out have been filled, but these still remain. The Borodin work, although it is a fine one, is a less serious omission. The most pressing need is for some recorded representation of the greater Sibelius, as distinguished from the merely talented composer of such popular slighter works as the Valse Triste and Finlandia—about the only things of his one can find in record catalogues at present.

Seven Sibelius symphonies are published and I believe that he is at work on an eighth. The first is in some ways the best choice for recording, for although it is far less characteristic than the others, it is less strikingly original and is likely to have the widest appeal. The influence of Tchaikowsky is evident, but there is none of the Russian's hysteria or effusiveness. The orchestral and harmonic coloring is no less dark or effective, and the remarkable drum-beat theme of the Scherzo is an unforgettable feature, one by which most concert goers identify the work, as a matter of fact. The second has many great moments and one of my keenest musical impressions is that of this work as played by the Finnish conductor, Georg Schneevoigt, at a guest appearance with the Boston Symphony, yet on the whole this symphony represents a middle ground between the first and more intensely personal and individual later symphonies. Sibelius had not yet entirely cast off his Tchaikowskian shackles and he had not yet entirely gained command over his own tongue. But in the third, he is Sibelius and no one else. This remarkable work, one of the finest in the entire symphonic repertory, has been unaccountably neglected. When Koussevitzky played it last season in Boston and New York, I think (although I am not sure) that these were the first times it was played in this country. At least it had never been played more than once or twice before. It is so highly original and so daringly effective, and yet so fully melodious and impressive, that I cannot understand why it does not figure constantly on orchestral programs. The fourth and fifth symphonies are probably those by which Sibelius is best known, and either would be an excellent choice for recording, that in A minor perhaps slightly preferable. The sixth symphony seems entirely unknown. It is the only one which I have never heard, and I have been unable to find out anything at all about it. The seventh is even more austere and striking than the others. I have heard it only once and was very powerfully impressed by it, but of course it would be a much less practicable phonographic choice. The first, third, and fourth come first, and they are long since over-due. Which company is going to lead the way?

Waban, Mass.

BOSTON SYMPHONY SUBSCRIBER

THE ART OF FUGUE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

One of the most significant of recent "first American performances" was that of a composition written by the greatest of modernists. No, not Stravinski or Bartok.—Johann Sebastian Bach! The work was his contrapuntal magnum opus, the summing up of his unbelievable knowledge and skill in fugal writing, entitled succinctly and justly, *Kunst der Fuge*. This was the last major composition Bach wrote, and the tremendous triple fugue which was to have formed the climax of the work was never completed. Bach was to dictate a chorale from his death-bed, but with the breaking off of the last fugue—the apotheosis of fugal form—his life work really ended. In all art his career and achievement stand almost incomparable. Yet the great Art of Fugue was a failure when it first appeared. The plates were sold for old copper and the work was out of print for years. Even now it is known to most music lovers by reputation only. And this year of grace, 1929, marks the first time it has been given public performance in America!

The work as written is for piano, but obviously the double-stave notation was merely the most convenient one, and that proper transcription is necessary to make the contrapuntal intricacies clear. There have been various orchestrations, but that by Glaeser has been receiving first attention of late, and it was this version which Dr. Stokowski conducted at a Coolidge concert at the Library of Congress here in Washington last month, and which was later conducted by Paul

Stassevitch in Boston, Massachusetts. Undoubtedly it will be given by many of the leading symphony and chamber orchestras throughout the country.

Here is excellent material for the phonograph, for it combines permanent artistic worth of the finest sort, with an element of novelty. There is also the very important consideration that music of this sort, which is perhaps intended to be read almost as much as to be heard, is infinitely too complex to reveal more than a glimpse of its depths at first hearing. Most of us are not skilful enough to unravel it on our pianos, but through repeated hearings on the phonograph—followed of course with the score in hand—we could gradually derive a true knowledge and appreciation. The work is so extensive that a complete recording would probably not be very practicable at the present, but the fugue transcribed for oboe, English Horn, and two bassoons, and the canons for piano or organ solo would make excellent recording material. Also the impressive fugue No. 11 for chamber orchestra and organ.

Washington, D. C.

HISTORIAN

RAVEL'S BOLERO

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The latest concert hall success is that scored by Ravel's astoundingly clever Bolero. A stunt, of course, but a diabolically ingenious one. Despite oneself, it is impossible not to receive a genuine thrill from the piece as it grows more and more unbearably intense. The final explosive climax brings such relief from the tension that it is no wonder the concert audiences break into frenzied applause and even hoarse bravos and energetic stamping. It has the sensations of recent seasons, such as Pacific 231, The Pines of Rome, etc., beaten by a generous margin. I imagine some enterprising conductor will lose no time in recording it, and beyond a doubt the records would have a brilliant success also. The only drawback to a phonograph version would be the breaks between the record sides, as they would probably destroy a good deal of the cumulative, monotonous effect which is so essential to the Bolero's impressiveness.

Mt. Vernon, N. Y.

E.E.

LABELS AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Perhaps some of your readers are weary of the subject of record labels, and are saying why not stick to the music and not the label, but most of them surely realize the importance of having good labels. After all, no matter how good an album set may be, if you get all balled up playing it, you can't enjoy the music as much as if the labels were so clear that you couldn't go wrong. Not only your critics should give praise to Columbia for its new labels, the eye doctors should have a word of commendation too. I'm not so concerned about them being logically correct and all that, but I do know that they look well, they're easy to read, and they're unmistakably clear. Odeon should take a tip from Columbia. I tried to play the Klemperer records of Brahms first at a dealers the other day and had a terrible struggle finding which part was which. With the Columbia scheme you can't go wrong and you don't have to injure your eyesight either.

Chicago, Ill.

T. T. W.

DELIUS ON THE PIANO

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The article on Delius in your December issue will be of inestimable value to many of your readers who are anxious to know more of this great composer's work. Unfortunately, a large proportion of his recorded works are available only on imported disks, but presumably many of these will appear eventually in American re-pressings.

Perhaps other readers besides myself like to augment their records by piano arrangements of the works of their favorite composers. Mr. Darrell's article mentions Delius' piano works rather briefly as one would naturally expect in a study of the Delius records. However, perhaps I may be permitted to augment this material a little for the benefit of the pianists among the readers of the magazine. Beside the two-hand arrangement of On Hearing the First Cuckoo in Spring and Summer Night on the River there is a two-hand arrangement

of In a Summer Garden. For piano solo Delius has written the Harpsichord Dance, three little preludes, and a set of interesting little pieces published in the Universal Edition. Some of this last set have just been recorded in England by Howard-Jones for the Columbia Company. The piano and vocal score of Sea Drift was mentioned in the article; I might recommend also similar scores of Appalachia, Songs of Sunset, and Arabesques. The Mass of Life, Song of the High Hills, and the Requiem are rather too difficult for amateurs to make much out of. Brigg Fair, the North Country Sketches, the Second Dance Rhapsody, Paris, and some other orchestral pieces are available in four-hand transcriptions. The first and best known Dance Rhapsody has been transcribed very effectively for two pianos by Percy Grainger. And finally, the piano parts of the Elizabethan and Nietzsche songs are so interesting that the amateur pianist will find them wholly delightful even if he is unable to supply more than a mental approximation of the vocal line.

Montreal, Canada

PIANO E FORTE

SPEEDING UP IN D. C. MOTORS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Have you or any of your readers experienced the trouble which I am having with my D. C. motor? Set at 78, it gradually increases in speed until at the end of a half hour or so it is running at above 90, although the position of the speed regulator has not been changed during the interval. Nobody whom I have consulted has been able to suggest the cause or the remedy. There is no lost motion between the speed indicator and the friction pad, otherwise this would suggest itself as the cause. It appears to be properly lubricated. There is no belt used. This condition has existed from the beginning, but I have hesitated to return the motor as otherwise it is exceptionally quiet and smooth running. The make of this motor is unknown to me. Is this defect common to all D. C. motors? Perhaps you can help me out in this matter.

New York City, N. Y.

HENRY S. GERSTLE

Note: The instruments in the Studio are all equipped with A. C. motors, none of which ever evidence such speeding up as described. Perhaps some technician among our readers can furnish Mr. Gerstle with the reason for his motor's behavior.

A TYPICAL SUBSCRIBER'S LETTER

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With great pleasure I enclose a check for \$4.00 as my subscription to the "Music Lovers' PHONOGRAPH MONTHLY REVIEW", for one year, commencing with the December number.

Your publication fills a long felt want. I have always hesitated about going into a dealer's store to hear records, many of which I did not care for; and have frequently bought records that had no particular interest, in order to buy something, to compensate the dealer for the trouble I had caused him.

With your REVIEW I can now hear only those that have been commented on favorably, and that will be a great help.

I want to thank you for recommending the Victor record 7112, Die Zauberflöte and Così fan tutte, both sung by Lotte Schoene. It is a gem, and I should never have found it, but for your November issue.

Wishing your valuable magazine much success.

Beverly Hills, Calif.

ERNEST H. GARDNER

EDWARD GOLL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Stimulated by the enthusiastic review of Edward Goll's Brunswick recording of the great Beethoven A flat Sonata, Op. 110, I made an effort to hear these discs and liked them so well I purchased them. Also the little Bach disc reviewed in your December issue. I am very grateful to your magazine for enabling me to make the acquaintance (via records) of this very fine pianist. I certainly should never have thought of getting his records (not knowing anything about him previously), unless I had read the P. M. R. reviews.

But who is this Edward Goll? Your reviewer does not

seem to know and I have been unable to get any information even from the library. I am sure that every collector of good piano records is as keenly interested in him as I am.

Tulsa, Okla.

OKLAHOMAN

Note: Mr. Robert Lanyon, of the Record Sales Division of the Brunswick Company, writes to us about Mr. Goll as follows: "Edward Goll visited this country during the winter as a guest of Henri Verbrugghen, Conductor of the Minneapolis Symphony Orchestra. They are old friends and were closely associated in Australia where they performed many joint concerts of piano and violin sonatas together. Edward Goll is a charming man of about sixty years old, and is of Czecho-Slovakian parentage, but has spent the last twenty odd years in Australia, where he is well-known as a fine pianist. He is attached there to the University of Melbourne and has done many notable things in his recitals. When Mr. Goll has returned to this country next spring, I will secure further information from him for you, as I believe it would be worth reading."

Further recordings of this admirable artist are promised for the near future, and judging by the excellence of his first two releases they are to be anticipated with pleasure.

TALKIES FOR THE HOME

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Supplementing my letter to your September 1929 issue on the subject of the phonographic benefits to be derived from the advent of the talking films, I should like to call your attention to the fact that "talkies" of home manufacture are now possible. One of these is produced by the Sonora Company and claimed to be the first of its kind, but there are other systems already available on the market. The prices are surprisingly reasonable, but how effective the apparatus is remains to be discovered. It cannot be long, however, before the apparatus is fully perfected and marketed on what will probably be a good scale. I strongly believe that devices like this and those for home recording are going to bring about a new generation of fine recording artists, who have learned the technique of the microphone as they learned the technique of their instruments or voices. And it stands to reason that such artists are going to produce far finer records (and also talking films and broadcasts) than the present generation of artists trained for concert performance only, and who have had to adopt their technique—more or less successfully—to meet the peculiar demands of the microphone.

Forest Hills, L. I.

RECORDIAN

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor 1435-6 (2 D10s, \$150 each) **Handel: Alcina—Suite**, played by **Willem Mengelberg and the Philharmonic-Symphony Orchestra of New York**.

Record releases have been running too conventional a course of late. Or have we become prepared to expect anything on records nowadays? At any rate, one longs for the stimulating and delightful surprises of a few years ago, in the days when major recordings did not grow on every bush. But it is still possible to tickle the jaded phonophile's fancy with a release in which novelty gives a filip of spice to staunch but unassuming merit. And Mengelberg does it with this joyous suite from an almost forgotten opera of Handel's. "Alcina" was first performed in 1735 in London, about the time Handel produced his music for Dryden's Ode, "Alexander's Feast." (Handel was then embarked upon his own career as a producer that ended in bankruptcy and a breakdown in health a couple of years later.) The suite consists of an Overture (part 1), Menuet and Musette (part 2), Gavotte—Sarabande—Gavotte (part 3), Menuet—Gavotte—Tamburino (part 4). Mengelberg contests honors with Beecham for reviving Handel's long-neglected instrumental works, and like Sir Thomas he plays them with genuine insight and gusto, delighting in them as music and not as novelties alone. The pieces are so simple that they require no elucidation; they elucidate themselves better than any annotator could hope to do. The high points are perhaps the overture, with conventional slow introduction and very unconventionally-spirited fugue built on a gay hopping subject that no one could fail to find absolutely infectious; the delightful musette, with its rhythmical reminiscences of "Coming Through the Rye"; and the tamburino, starring the wood winds in bagpipe style. The playing is perhaps rather too full-toned for the most part (a weakness of most of the Philharmonic-Symphony records), and the recording is not free from an occasional suggestion of muzziness. But I make mention of such trifling and non-essential flaws for form's sake only; the significant point to make is that here is fountain-head of fresh spontaneous music tapped by the phonograph for the first time. If you can't afford both disks, then by all means get one. It is not music to tire of in a few hearings or many.

Victor Masterpiece Album M-62 (3 D12s, Alb., \$6.50) **Bizet: L'Arlesienne—Excerpts** played by **Leopold Stokowski and the Philadelphia Orchestra**.

Prelude (parts 1 and 2).

Minuetto (part 3).

Adagietto (part 4).

Danse Provencale (part 5).

Carillon (part 6).

Bizet's incidental music to Daudet's *L'Arlesienne* is usually represented in concert by what is termed the first suite, consisting of the Prelude, Minuetto, Adagietto, and Carillon. A second suite is also played. The excerpts chosen here include all the best known ones except the farandole, and that is available both from Chagnon (Columbia) and Goossens (Victor). There will be many quick to say that Stokowski is wasting his talents on a suite like this, already capably recorded for the most part. But the phonograph business is a business after all and not a Bachplatten-Gesellschaft. If Stokowski's *L'Arlesienne* and Carmen suites succeed so well as to make more Stokowski Bach records possible, they would be sufficiently justified on that ground alone. But such justification is not necessary. After all, Bizet wrote music that is worthy of the very best talents, and Stokowski is obviously well aware of that fact. There is not the slightest suspicion of any kind of showmanship here. As in the Carmen suite every effort is bent to playing this vivacious music as well as it possibly can be played, always taking pains not to overweigh or inflate it. The Philadelphia Orchestra produces a tremendously big tone when it is wanted (for example in the prelude), but Stokowski has it too well in hand to fall into the errors of the Philharmonic-Symphony in this respect. (The secret of course lies nearly as much in the recording director's hands as in the conductor's.) For contrast listen to the feats of sheerest delicacy in the Minuetto. And to the purity and proportions of the tonal qualities throughout. Both musicianship and (if I may use the term) phonography are fully worthy of the Philadelphian's talents.

Columbia Masterworks Set 126 (4 D12s, Alb., \$6.00) **Mendelssohn: Symphony No. 3 in A minor** ("Scotch Symphony"), Op. 56, played by **Felix Weingartner and the Royal Philharmonic Orchestra**.

Mendelssohn's third and fourth symphonies appear with lessening regularity in concert programs, where they are invariably known by their sub-titles, "Scotch" and "Italian."

One cannot say the music has faded. The deft craftsmanship and the smooth flow of pretty musical ideas are as pleasing as in the days when Mendelssohn was placed in the seats of the great. But today it is difficult to warm to the bulk of his music. The Mozartian grace and finish are there, but the Mozartian—or any true—spirit is wholly lacking, for clever likable, pampered Felix had every gift from the cradle, except those of genuine vitality and fresh first-hand feeling. The symphonies have a place in the recorded repertory, obviously. The "Italian" work was out from Vocalion in the acoustical days; this is the first set of the "Scotch" symphony I have heard on disks. Weingartner is a good choice for conductor, for he has the traditional methods and spirit at his finger ends. The performance here is good routine work such as one hears nine times out of ten in concert (conductors as well as listeners rarely really warm to the music). The recording is quite good. I like the slight reverberance of the first record sides; later there is some tendency of tonal constraint. The scherzo (part 4) comes off best, probably because it marks the nearest approach to real vivacity of the entire work. No one will be dissatisfied with this version and no one will be excited. That is not a great deal to say about a set of records but it is about all that is possible to say.

Columbia 67692-3-D (2 D12s, \$1.50 each) **Mendelssohn: Hebrides Overture (Fingal's Cave) in B minor, Op. 26,** (3 sides), and **Jarnefelt: Praeludium,** played by **Sir Henry Wood** and the **New Queen's Hall Orchestra.**

Fortunately there are a few examples of Mendelssohn's writing that have clean-cut individuality and color. The Fingal's Cave overture is not a great work, but it is most certainly an adroit and striking one, far more vivid than anything else he ever did for orchestra (excepting possibly the best of the Midsummer Night's Dream music). A good phonographic version has long been lacking, for the early electrical recording by Ganz and the St. Louis Orchestra for Victor hardly bears tests by the present-day standards of both playing and recording. Wood's performance here is capable without approaching brilliancy, and the recording brings out the work's distinctive tonal coloring effectively. The bright Jarnefelt Praeludium on the odd record side is treated less happily. Wood attempts to gild it and merely succeeds in obscuring its originally piquant tints. The playing is limp and quite lacking in the necessary zest.

Columbia 67695-6-D (2 D12s, \$1.50 each) **Rabaud: Marouf—Ballet,** played by **Henri Rabaud** and a **Symphony Orchestra.**

M. Rabaud is known in this country by his naive, rather charming Procession Nocturne; also by the fact that he served a brief and not exactly brilliant season as conductor of the Boston Symphony. The opera, Marouf, is apparently well thought of on the continent, and two recordings of the ballet music have appeared recently, this version conducted by the composer (originally issued by the French Columbia Company), and one conducted by Cloez for French Odeon. There are also vocal excerpts issued by various French companies. The mood here is quite different from that of the Procession Nocturne, and one is strongly reminded of Saint-Saens' dabbling in the pseudo-exotic. Rabaud is much more vigorous, however, and his handling of the conventional oriental material is assured and—after its kind—effective enough. The performance and recording are likewise spirited and well-turned, something of a feat as far as the recording goes, for the scoring must have presented some ticklish problems for the recording engineers. They overcome them with marked success, but for all the bold brilliance and sharp coloring there is an undisguised painted backdrop appearance to the Far-Eastern background of the music itself.

Columbia 67694-D (D12, \$1.50) **Strawinski: Suite de Pulcinella—Duetto; Minuetto; Finale,** played by **Igor Strawinski** and a **Symphony Orchestra.**

Strawinski's Pulcinella—a one-act ballet with song—is not widely known. The Diaghileff ballet presented it in Paris and London in 1920 and again in 1921. The following year Pierre Monteux gave the first American performance of a suite (for small orchestra) taken from the ballet. The music is drawn largely from Pergolesi's operas, but occasionally (as in the finale) the irrepressible

Strawinski gets the upper hand and there are a few moments of gleeful twentieth century play with jazzy rhythms and humorous combinations of timbres. The straight Pergolesi material is scored in the modern manner and very ingeniously, as the "A" side of the present record demonstrates. The suite as played by the Boston Symphony in 1922 consisted of four movements: Sinfonia; Serenata; Scherzino—Allegro—Andantino—Allegro; and Finale. No score is available and not having heard the music again I cannot remember it well enough to identify the Duetto and Minuetto; possibly they did not appear in the suite at all. The recording here exposes the performance in good detail, and while I cannot imagine the music ever attaining popularity, it is interesting and (in the gay finale) amusing. A record for all Strawinskians at any rate.

Victor (Educational list No. 7) 35988 (D12, \$1.25) **Goldmark: Rustic Wedding Symphony—Intermezzo ("Bridal Song")** and **Scherzo ("Serenade"),** played by **Rosario Bourdon** and the **Victor Concert Orchestra.**

A re-recording of Victor 35627. Bourdon gives Goldmark's pretty tunes a performance that is perfectly simple and on that very account perfectly satisfactory.

Victor (Educational list No. 7) 22144 (D10, 75c) **Skilton: War Dance** (from the "Suite Primeval") and **Shawnee Indian Hunting Dance,** played by **Rosario Bourdon** and the **Victor Concert Orchestra.**

Victor (Educational list No. 7) 22174 (D10, 75c) **Skilton: Deer Dance** (from the "Suite Primeval") played by **Bourdon** and the **Victor Concert Orchestra;** and **Dance Song** (Omaha Indian), **Butterfly Dance** (Hopi Indian), **Shuffling Feet** (Rogue River Indian), played by **Bruno Reibold** and the **Victor Concert Orchestra.**

The War Dance and Deer Dance from Skilton's Suite Primeval are re-recordings. Both they and the newly recorded Shawnee Hunting Dance are played with Bourdon's customary spirit and care. The mood contrasts among the intense vigor of the War Dance, the lyricism of the Deer Dance, and the gaiety of the very infectious Hunting Dance, are neatly pointed. The remaining record side contains three Indian dances conducted by Reibold in routine fashion. The arranger's name is not given, but there is no attempt to work the themes up into true concert pieces as Skilton has done so effectively.

Victor (Educational list No. 7) 22131 (D10, 75c) **Turkey in the Straw** (transcribed by **David Guion**) and **The Irish Washerwoman** (transcribed by **Leo Sowerby**), played by **Rosario Bourdon** and the **Victor Concert Orchestra.**

One either likes these old dance tunes intensely or not at all. If you are in the former class you will get great pleasure out of these stimulating, rollicking versions for orchestra, ingeniously contrived, both of them. Guion's piano arrangement of Turkey in the Straw is well-known, and that for orchestra is as good and better. Sowerby's Irish Washerwoman transcription is more self-consciously clever, but not so much as to spoil its savor. This is the first time he is represented on records, I think. The performances are as lively and gleeful as only Bourdon can make them.

Victor 22098-9 (Educational list No. 7) **Quilter: Children's Overture,** played by **Malcolm Sargent** and the **New Light Symphony Orchestra.**

Reviewed on page 60, November 1929 issue, from the special November release. I find that the work is not entirely unknown in the American symphonic repertory; it has been played within a year or two by the Minneapolis Symphony at least.

Victor (Educational list No. 7) 9470-2 (3 D12s, \$1.50 each) **Elgar: "Wand of Youth"—Suite No. 1, Op. 1a,** played by **Sir Edward Elgar** and the **London Symphony Orchestra.**

Victor (Educational list No. 7) 9594-5 (2 D12s, \$1.50 each) **Elgar: "Wand of Youth"—Suite No. 2, Op. 1b,** played by **Sir Edward Elgar** and the **London Symphony Orchestra.**

The first Wand of Youth suite appeared in the Victor special release of last November and the records were reviewed on page 61 of the November issue. At that time I

expressed surprise over the fact that the second suite were not issued also. Now they too appear, under the banner of the Educational Department. The first suite was described in the original review. The second consists of a March (part 1), Little Bells; Moths and Butterflies (part 2), Fountain Dance (part 3), Tame Bears and Wild Bears (part 4). With the exception of the quietly flowing Fountain Dance, the pieces here are for the most part in more animated vein than in the first suite. The Wild Bears is particularly sparkling and piquant in vivacious Hungarian-dance style. As in the previous records the composer's performance is high-spirited and well turned. Is there a possibility that the five disks comprising the entire work will also be issued in album form in the Masterpiece Series? They are by no means unworthy of a honored place there.

Victor (Hungarian list) V-11009 (D10, 75c) **Dohnanyi: Hiszekegy and Finale Ruralia**, played by **Ernst von Dohnanyi** and the **Budapest Philharmonic Orchestra**.

Another Dohnanyi disk in the Hungarian series, one side of which is a simple, straight-forward transcription of a hymn-like tune (patriotic, I imagine), quietly and smoothly played, and on the other the rushing finale movement of Ruralia Hungarica, recorded a few months ago as a violin solo by Kreisler. The piece is an animated one, but much of its flavor and effect is lost in the rather faint recording.

Columbia 50189-D (D12, \$1.25) **Sibelius: Finlandia**, played by **Sir Henry Wood** and the **New Queen's Hall Orchestra**.

Wood gives a good enough "Pops" or "Proms" concert performance of Finlandia. The dark instrumental coloring is brought out well here and in good tonal values. But when shall we have a version that will measure up to the best symphonic standards both as regards to completeness and actual performance? Granted that Sibelius has gone infinitely far beyond this early tone poem (although where the phonograph is concerned he has written nothing since it and the Valse Triste!), the dramatic force has not yet been entirely drained from its well worn pages. Wood does not restore the original vitality, but there are conductors who could. However, this is as good a recorded version as we have had yet (always excepting the remarkable one-part acoustical performance by the Columbia Symphony conducted, some say, by the composer himself).

Odeon 3274 (D12, \$1.25) **Fucik: Marinarella—Overture**, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

Fucik is best known by his marches, but he was no mean operetta composer. This Marinarella overture is an energetic, bombastic piece, with touches of mild orientalism in the more lyrical passages. Dr. Weissmann plays it with zest but with less care for good orchestral tone than is his wont.

Odeon 3276 (D12, \$1.25) **Berlioz: Roman Carnival—Overture**, played by **Joseph Rosenstock** and the **Grand Symphony Orchestra, Berlin**.

This is the first Rosenstock record to appear in this country, but he is known—although not too favorably—through his brief term with the Metropolitan Opera Company. His performance of the Roman Carnival is somewhat better than merely routine, especially during the first half where the orchestral tone is particularly warm. But for all the vigor he puts into the Saltarello, there is no suggestion of the superb elan of Blech's incomparable reading.

Odeon 3277 (D12, \$1.25) **D'Albert: Tiefland—Selections**, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

Eugene d'Albert's Tiefland apparently enjoys considerable popularity on the continent; I remember that various recorded excerpts were out abroad even in the acoustical days. Are any of d'Albert's works played in American concert halls? Not often, I'd wager. The selections played here mostly in Wagnerian—Straussian idioms, with occasional excursions into more pleasing light opera sprightliness. Dr. Weissmann gives them smooth yet vigorous performance.

Victor (German list) V-56037 (D12, \$1.25) **D'Albert: Tiefland—Grosse Fantasie**, played by **Ernst Viebig** and the **Berlin State Opera Orchestra**.

Tiefland excerpts again, this time done in more intense and full-blooded fashion. The transitions are more abrupt and the performance as a whole more pretentious. Viebig's

A FEW NOTES ON

MAKING IT A RECORD YEAR!

Begin 1930 Right by Resolving to Meet
New Friends:—

PATHE-ART

(Needle-cut)

BROADCAST TWELVE

(Exceptional value and merit)

EDISON-BELL

("Electron" and "Radio")

WITTON

(Super-quality)

and Other Surpassingly Fine
Independent Brands

—also—

Fine Needles from Germany and Pick-Ups

Take the first step now toward making this an I.R.A. year! Send us your name on a postcard and we'll mail you our catalogs without charge.

INTERNATIONAL RECORDS AGENCY

Box Eleven

::

Bellerose, L. I., N. Y.

disk is the more spirited and colorful, but Wiessmann's is the more poised and finished. Both do the music ample justice.

Victor 35985 (D12, \$1.25) **Zampa—Overture**, played by **Nathaniel Shilkret** and the **Victor Symphony Orchestra**.

A really first-rate electrical recording of Zampa has been due for some time, but it is rather startling to find it coming from Mr. Shilkret. Apart from a moment or two when he dwells just a shade too tenderly on a solo passage, there is no evidence here of his lush salon style. Instead he goes almost to the other extreme of over-energizing the work. Not quite, though, for Zampa demands unhesitant snap and fire. Shilkret's performance has them in abundance. The only lack is that of crispness, and that it due to the extreme amplification of the recording, rather than to performance itself. The many admirers of Zampa should be well satisfied.

Chamber Music

Columbia Masterworks Set 125 (3 D12s, Alb., \$4.50) **Haydn: Quartet in D, Op. 76, No. 5**, played by the **Lener String Quartet**.

A re-recording of Masterworks Set No. 7—an old phonographic favorite. The electrical process makes a tremendous difference. Now the 'cello can speak out and be heard accurately in its true tonal values. Haydn wrote more than one felicitous passage for it in this work and the Leners' cellist plays them with evident relish. The quartet is one of the very first choices for the chamber music novice, but even the connoisseur will not find its zestful animation or delicate lyricism less spontaneous or moving, and the composer's seemingly unstudied skill repays the keenest study. Recording and surfaces measure up to the usual high standards of the Leners' series, and the performance likewise—neither constrained nor uncurbed, but blithely and wisely poised, giving both feeling and craftsmanship of the music their full meed of sensitive appreciation.

Columbia Masterworks Set No. 124 (4 D12s, Alb., \$6.00) **Mozart: Quintet in A for Clarinet and Strings (K. 581)**, played by **Charles Draper** and the **Lener String Quartet**.

The National Gramophonic Society recorded this quintet in the acoustical days, also with Draper playing the clarinet part. The quartet was that led by Spencer Dyke. Anyone who has heard Draper and the Leners in the Brahms Clarinet Quintet (Masterworks 18) will need no prodding to arouse his interest in another work in the same form and by the same artists. Perhaps this work does not exhibit the larger powers of Mozart as that of Brahms' represented his full stature and naturally it is built to a

smaller scale. But Mozart also found writing for the clarinet particularly congenial; he had the technique of solo instrument, strings, and their ensemble at his finger tips, and he wrote for them with obvious pleasure. Draper is the invariable model of what a wood wind soloist should be, a musician of lively sensibility first and an expert technician second. The strings occasionally border on an over-lush romanticism; a more pointed contrast between their styles for the Brahms and the Mozart works would have benefited the latter. And there are one or two moments when the intonation of the recorded performance falls slightly and is speedily corrected. I should say the recording (or possibly the motor of the machine on which the records were playing) was at fault rather than the players. All of which casts but the briefest of shadows on a work that is to be heard and cherished.

Victor Masterpiece Set M-63 (3 D12s, Alb., \$6.50)
Smetana: Quartet in E minor ("Aus meinem Leben"),
played by the **Flonzaley Quartet**

Through the phonograph the Flonzaleys are still to be heard, although the quartet itself is now permanently disbanded. Undoubtedly they made a goodly number of recordings during their last season that are still to be released. Smetana's work is particularly welcome for while there have been several recorded versions, none has been quite satisfactory. The Bohemian String Quartet, that recorded the work for Polydor (reviewed in the November 1928 issue), should be particularly fitted to do it, but the performance is not effective. The Flonzaleys, however, are as painstakingly meticulous as is their wont, and their performance is thoughtfully planned and accurately played. One can find fault only with the somewhat undue heaviness of parts of the first movement and the excisions: one of some thirty-five bars toward the end of the Polka, and another a few bars longer shortly before the coda of the last movement. The recording is excellent and the music a treasure house of ideas. Smetana was a great pioneer rather than a fully matured genius, but there is a wealth of material here that would establish the fame of a dozen lesser men, and yet worthy further development by a Beethoven or Brahms. The quartet is not merely uncommonly interesting technically (the study of the miniature score is stimulating one), but it is intensely moving,—and not merely from association with the familiar program of each movement representing an aspect of the composer's life, the long-held high "e" in the coda representing the buzzing that heralded the composer's deafness. This program has the authority of Smetana himself, but however interesting, it is not essential to the enjoyment of the vivid force of the music. Smetana spoke of it aptly as "purely personal . . . purposely scored for only four instruments which, like intimate friends, discuss among themselves the things which move me so deeply." R.D.D.

Instrumental

Piano

Victor 8162 (D12, \$2.50) **Arensky: Valse** (from the Suite for Two Pianos, Op. 15), and **Schuett: Impromptu-Rococco**, Op. 58, No. 2, played by **Harold Bauer** and **Ossip Gabrilowitsch**.

When two such giants of the keyboard as Bauer and Gabrilowitsch join forces neither Arensky nor Schütt can provide material really worthy of their talents. But having resigned oneself to hearing them in what are more or less salon pieces, one will derive a great deal of pleasure from the masterly way in which their pianism is exerted on even this slight material. The Schütt piece is well named rococco and while it is effective enough pianistically, it is of considerably less interest than the waltz. Arensky may have confined himself rather too thoroughly to salon compositions, but there can be no question but that he has written some of the best of the type. His suite for two pianos is characteristic and its popularity on the programs of Maier and Pattison and other paired pianists is well deserved. (The waltz was among the Maier-Pattison acoustical recordings.) Bauer and Gabrilowitsch play it with a flourish and the recording is of the mellow but

effective type of Bauer's solo disks. Altogether a record that few piano-disk collectors will be able to resist.

Victor (Educational list No. 7) 22153 (D10, 75c) **Grieg: To Spring**, Op. 43, No. 6, and **Chopin: Waltz in G flat**, Op. 70, No. 1, played by **Myrtle C. Eaver**.

Victor (Educational list No. 7) 22161 (D10, 75c) **MacDowell: Woodland Sketches—To a Wild Rose, To a Water Lily, A Deserted Farm, and Fireside Tales—Of Br'er Rabbit**, played by **Myrtle C. Eaver**.

Two popular-priced disks that should have some appeal outside the regular public for educational releases. Miss Eaver's performances are straightforward and unexaggerated, and while neither highly individual nor distinctive, they are capably suited to their purpose. Br'er Rabbit discloses MacDowell in a more animated mood than the three Woodland Sketches; it is one of his most effective smaller piano pieces.

Violin

Brunswick 15212 (D10, 75c) **Elgar: Salut d'Amour**, Op. 12, and **Tchaikowsky: Melodie**, Op. 42, No. 3, played by **Max Rosen**, with piano accompaniments by **Richard Wilens**.

Rosen's suave violin tone seems particularly well adapted for recording, or else the Brunswick engineers are especially adept in making violin recordings. At any rate, the result is exceedingly effective. The pieces played here, however, are so luscious in themselves that in Rosen's rich performances one has a surfeit of sweetness.

Columbia 2024-D (D10, 75c) **Delibes** (arr. **Gruenberg**): **Passepied**, and **Hubay: Poeme Hongrois**, played by **Yelly D'Aranyi**, with piano accompaniments by **Arthur Bergh** and **Coenraad V. Bos** in the Delibes and Hubay pieces respectively.

Spalding recorded Gruenberg's arrangement of the Passepied last month and made a stronger case for it. Miss D'Aranyi is always a violinist of interest, but her playing is less distinctive here than in many of her other records, apparently because she takes no great pains with her performances. They are light and — in the Hubay poem—brilliant, but one listens for more genuine animation and finer finish. The recording is only fair and not overly kind to Miss D'Aranyi's rather thin tone.

Columbia 50187-8-D (2 D12s, \$1.25 each) **Handel: Sonata No. 4 in D**, played by **Georges Enesco** (violin) and **Sanford Schlusel** (piano).

It was not so long ago that I expressed the hope that Enesco might be heard more often on records. Corelli's Folies d'Espagne was an excellent beginning of an electrical repertory (as noted later, Enesco had two acoustical disks in the old Columbia catalogue), but even that hardly prepared one for so splendid a release as this Handel Sonata. It is perhaps the best known of Handel's violin sonatas and was recorded in the acoustical days by Isold Menges for H. M. V. The music is in Handel's best vein, yet less broadly imposing and more personal than the average concert goer's idea of what is characteristic of the composer. Enesco's playing is distinguished chiefly—as always—by its poise and intelligence, but there is also warmth, and although the livelier passages would not suffer from more muscular treatment, there is no lack of vivacity. Both violin and piano tone come through very cleanly and sweetly. Schlusel provides a competent piano part; one wishes only that his part were less thoroughly subdued, for a sonata implies collaborators rather than soloist and accompanist. The four movements take one record side each. A significant and delightful addition to the gradually enlarging phonographic repertory of major violin works. Those who complain (and not unjustly) about the preponderance of transcriptions and trifles can ensure the issue of more works on this order by giving it the hearty support that it deserves.

Victor 1434 (D10, \$1.50) **Beethoven: Minuet in G**, No. 2, and **Arensky: Serenade in G**, Op. 30, No. 2, played by **Mischa Elman** with piano accompaniments by **Josef Bonime**.

A familiar and an unfamiliar light piece played with Elman's invariable stylistic elegance. The recording is very good and both performances are very pleasing tonally. The Minuet is a re-recording of Elman's acoustical version on Victor 607.

Cornet

Victor 22191 (D10, 75c) **Benedict** (arr. Del Staigers): **Carnival of Venice**, and **Bellstedt**: **Napoli**, played by Del Staigers with Goldman's Band.

Anyone interested in the technique of the cornet will find this disk an astounding demonstration of fancy playing. Mr. Staigers seems to have all the agility of a clever flutist and while the pieces are of course very slight musically, they afford abundant opportunity for the most florid coloratura work.

Organ

Columbia 2040-D (D10, 75c) **Handel**: **Largo**, and **Mendelssohn**: **Spring Song**, played by **Quentin M. Maclean** on the **Compton Theatre Organ**.

British cinema organ playing seems to be at least a shade preferable to the American movie variety. There is no great musicianship apparent in these two examples, but at least there is no descent into the unashamed bathos of so many performances of similar pieces by the organ professors of our native film palaces.

Victor 22201 (D10, 75c) **Massenet**: **Thais—Meditation**, and **Drdla**: **Souvenir**, arranged and played by **Jesse Crawford**.

Crawford is all too typical of the above-mentioned American school. The performances here exemplify all the tricks of his trade in the way of novelty registration, gusty swells and fadings, and the like. Apparently there is a large public for it. . . .

R.O.B.

N. G. S. Sonatas

N. G. S. 127-8 (2 D12s) **Mozart**: **Sonata in D for Piano** (K. 576), played by **Kathleen Long**. On the fourth side Miss Long plays a **Minuet** and an **Air** by **Gottlieb Muffat**, and **Couperin's Tic-Toc-Choc ou les Maillotins**.

Nos. 129-130 (2 D12s) **Debussy**: **Sonata in G minor for Violin and Piano**, played by **Andre Mangeot** and **Lyell Barbour**. On the fourth side **Lyell Barbour** plays a **Debussy** prelude—"Les Sons et les Parfums tournent dans l'air du Soir."

Nos. 131-2 (2 D12s) **Vivaldi**: **Sonata for 'Cello** played by **Georges Pitsch**, with string quartet accompaniment. On the fourth side **Ethel Bartlett** (pianist) accompanies **John Barbirolli** ('cellist) in her own arrangement of **Three Irish Folk Tunes**.

Nos. 133-4 (2 D12s) **Bach**: **Sonata in G** played by **John Barbirolli** ('cellist) and **Ethel Bartlett** (pianist).

It is a lively pleasure to hear so refreshing a choice of music on records. The National Gramophonic Society is playing a significant role in phonographic progress issuing works which are both genuinely significant musically and unfortunately neglected or unknown in the concert hall. Most pianists fight shy of Mozart's sonatas; as one expressed it, "They leave one so exposed!" And it is not until we hear a Giesecking or a Hess play them that we realize what we are losing. Miss Long is neither Giesecking nor Hess, but she is a pianist that is following rapidly in their footsteps. Her performance here sparkles with sheer spirit and verve. Incidentally it is a very neat piece of pianism, but the technical aspects are secondary. The three movements take a record side each and a miscellany of novelties fills out the set. Muffat's dates are 1690 and 1770. His pieces give an insight into the way that talented composers were handling the sort of material that we know best in its highly developed forms by Bach and Handel. The Couperin is strikingly modern in its vivid rush and glint. "Maillotins" is a French word for little hammers or mallets. Is the reference to the hammers of the piano mechanism? At any rate they dance merrily under Miss Long's fingers.

The Debussy work is one of a projected series of six sonatas, three of which were completed. One of the others is recorded—the sonata for flute, viola, and harp (French Odeon). Mangeot is the leader of the International String Quartet and a recognized authority on French music, and he and Barbour are said to have been assisted in their preparation of this performance by Cortot, who is familiar with the composer's own intentions. The work is obviously difficult to play and exceptionally so to record, but without knowing it well I should say that this performance could

Our Business

IS TO SUPPLY PHONOGRAPH RECORDS OF ALL MAKES, EITHER DOMESTIC OR IMPORTED. OUR CATALOGUE WITH LATEST SUPPLEMENTS WILL BE MAILED POSTPAID THROUGHOUT THE WORLD UPON RECEIPT OF 15c (STAMPS OR COINS).

Information regarding any record you have difficulty in locating will be sent upon request.



H. ROYER SMITH CO.

Dealers and Importers
of All Makes of
PHONOGRAPH RECORDS

10th and Walnut Sts., Philadelphia, Pa., U.S.A.

hardly be bettered. The strongly Debussyan prelude on the odd side is also given delicate and imaginative treatment. Both pieces are here recorded for the first time. I believe.

Vivaldi's works find their way occasionally to the concert hall, but seldom to record catalogues. The sonata played here is a noble example of one of the great masters of composition for strings. No information is given about the original form of the work, but evidently it was not for 'cello; D'Indy made the arrangement, according to a review in "The Gramophone." Arranger and soloist handle the music not merely with insight but with spirit. Pitsch is a new name to me, but his playing has the unmistakable assurance and convincing force of an experienced virtuoso of no small attainments. His 'cello tone is very big and the recording has some difficulty in handling it in its more intense moments. The three folk melodies *Golden Slumbers*, *Ancient Lullaby*, and *My Love's an Arbutus*, are arranged and played with due regard to their simple tunefulness. They make a pleasant "odd side", although their conjunction with the Vivaldi work is not highly congruous.

The Bach sonata, however, is the musical high point of the release. Barbirolli's musicianship has been amply attested by his work as a recording conductor. He is also a capable 'cellist, although not of the assured, full-voiced concert type, like Pitsch. I like his unassuming, whole-hearted manner, and the sturdy delight and gusto both he and Miss Bartlett obviously take in the music. The work was originally for two flutes and clavier, and later arranged by the composer for viola da gamba and clavier, so a 'cello-piano version is the logical one for modern instruments. There are four movements, each taking a record side, and the whole work from first to last is the purest Bach—music to sink one's teeth into! Perhaps one shouldn't hear it too often, for it makes so much other good music sound more than a little anaemic and weak-muscled. But the risk is worth taking.

R.D.D.

Victor Educational List No. 7

The sixth Victor Educational list, issued last August, specialized strongly in standard works—many of them re-pressings from the catalogues of Victor's foreign affiliations. This time the balance swings back with emphasis on the more specific type of disk for the most part specially recorded with educational purposes in mind. But as always the ordinary record buyer will find the list rich in "finds", while to the educator it is of course invaluable.

As has been our custom, many of the records of general interest, particularly those by the better known recording artists are given separate review under the appropriate classification ("Orchestral," "Choral," etc.) elsewhere in this issue. In this inclusive review they are consequently given only passing mention.

The orchestral disks include two H. M. V. re-pressings, three records by the **National High School Orchestra**, and several by the **Victor Concert Orchestra** (apart from the Louis Mohler series to be considered separately). Quilter's Children's Overture and the first "Wand of Youth" suite by Elgar have previously been reviewed from the special November releases. Now the "Wand of Youth" suite No. 2 is also made available (9594-5) in the composer's own performance. For general remarks on this interesting work, reference should be made to the review in the November issue.

The first recordings of the **National High School Orchestra** follow with peculiar appropriateness the publication of Mr. Elbridge W. Newton's description of this orchestra and the summer camp at Interlochen, Michigan. These records were actually made in the Interlochen Bowl described so vividly by Mr. Newton. I wonder if the full orchestra of two hundred or more was used for recording? It is doubtful; at least the records themselves hardly indicate that an extremely large ensemble was playing. Under the direction of **Joseph E. Maddy**, the orchestra plays the slow movement from Beethoven's Fifth (22094); Grieg's Heart Wounds (arr. Roberts), and Cripple Creek from Stringfield's "Southern Mountains Suite" (22095); Stoessel's arrangement of the Volga Boatman's Song, and At Sunset and The Hill-Billies' Dance from Busch's "Ozarka Suite." The playing is not to be judged by standard symphonic standards of course, but it is commendably unaffected and for the most part quite effective, especially so in the Grieg piece, usually heard in the version for string alone, but here arranged for full orchestra. The Stoessel arrangement of the Volga Boatman's Song is somewhat elaborate, but not highly effective; that by Strawinski has never been approached, much less equalled. The excerpts from Busch's Ozarka Suite are interesting, but like those of so many foreign-born composer's they lack the authentic native touch. At Sunset is simple and MacDowell-like, and the dance is lively. Stringfield's piece is far more striking. The tune is an old backcountry dance, I believe, and it is handled with originality and force. The orchestra, too, shows to good advantage here.

The **Victor Concert Orchestra**, conducted by **Rosario Bourdon**, plays two movements of Goldmark's Rustic Wedding Symphony (35988), Sowerby's transcription of The Irish Washerwoman and Guion's transcription of Turkey in the Straw (22131), Skilton's War Dance and Shawnee Indian Hunting Dance (22144), and Skilton's Deer Dance (22174—one side). All of the performances are done in Mr. Bourdon's best vein—which is to say that they are excellent. (All are reviewed elsewhere in more detail.)

The four vocal disks include the de Lassus and Jannequin madrigals reviewed elsewhere under "Choral" (22075); Drink to Me Only With Thine Eyes, sung by **Ralph Crane**, and Believe Me If All Those Endearing Young Charms sung by **Raymond Dixon** (22081); and two records by **Ralph Crane**, singing two songs to a record side: All Through the Night, Love's Old Sweet Song, Annie Laurie, and Auld Lang Syne, on 22082; America, America the Beautiful, Battle Hymn of the Republic, and Columbia Gem of the Ocean, on 22083. Crane's smooth but sturdy baritone is an excellent instrument for these familiar songs, and his performances are praiseworthy in their frank simplicity. On 22153, **Myrtle C. Eaver** plays Grieg's To Spring and

Chopin's G flat major Waltz in clean-cut, attractive fashion, and on 35989, **Georgene Faulkner**, "The Story Lady," recites tales of George Washington and Abraham Lincoln.

The remainder of the list, some twenty ten-inch disks, is devoted to the **Louis Mohler Series**, "The Fundamentals of Music Education from the Appreciative Basis." For the most part these are records of small orchestral pieces or transcriptions, played by the **Victor Orchestra** under **Bruno Reibold**. The exceptions are 22161, four piano pieces by MacDowell played by **Myrtle C. Eaver** (reviewed elsewhere); 22167, one one side of which **Alexander Schmidt** plays a smooth, pleasing version of Kramer's violin arrangement of the Beethoven Gavotte in F, to the **Victor Orchestra's** coupling of Liadow's Music Box, competently performed; and 22160, six pieces for violin (**Schmidt**) with orchestra—Brahms' Lullaby and Little Sandman, Mozart's Lullaby, Rousseau's Hush My Babe, and Barnby's Sweet and Low.

The orchestral disks are not particularly meritorious as far as performance is concerned, but the wide range of pieces furnishes some helpful material for educative work. There are too many titles to list in detail, but the following disks might be selected for special mention: 22162, Schumann's Wild Horseman, Rider's Story, Knight of the Hobby Horse, and Solitary Flowers; 22163, Pierné's Entrance of the Fauns, Rebikov's Dance of the Chinese Dolls, and three pieces from McDowell's Marionettes; 22164, Midsummer Night's Dream excerpts; and 22175-6, Hänsel und Gretel excerpts. The orchestra here is a very small one and for the most part the playing is lacking in animation.

Observer

Choral

Columbia 50191-D (D12, \$1.25) Sullivan: Yoemen of the Guard—Vocal Gems, by the **Columbia Light Opera Company**.

The excerpts include When a Maiden Loves, It is Purely a Matter of Skill, Strange Adventure, To Thy Fraternal Care, Tower Song, When a Wooer Goes A-Wooing, and I Have a Song to Sing-O! The Columbia Light Opera Company puts on no frills or airs but sings with evident relish. The Gilbert and Sullivan fans who cannot afford to go in for the complete operas will find this a pleasant and inexpensive purchase choice.

Victor 35994 (D12, \$1.25) Dudley Buck: Festival Te Deum, sung by the **Trinity Choir** with organ accompaniment.

Dudley Buck's writings are typical of the American school of "sacred music" composers. That is to say, they are grateful for the singers, pleasantly fluent and mellifluous, but seldom if ever really distinctive or even individual. But his pieces are lodged more firmly in the standard choir repertory than those of most of his contemporaries, and although he died in 1909 a number of them still receive constant performance. This Festival Te Deum is one of the best-liked; without being able to check up, I think it is the same one that was given a one-part recording by the "Dudley Buck Singers" for Brunswick a year or more ago. The Trinity Choir sings it conventionally and the unnamed soloists handle their parts acceptably, except on the score of enunciation—the words are seldom distinguishable. The recording of both chorus and organ is good. A very representative example of its kind.

Victor (Educational list No. 7) 22075 (D10, 75c) de Lassus: Matona, mia cara, and Jannequin: Au joli jeu, sung by **Motet and Madrigal Group** under the direction of **Dr. H. Opiensky**.

A little a cappella disk that is worth unearthing from the Educational lists by virtue of its purely musical as well as historical interest. Orlando de Lassus was one of the great masters of the sixteenth century, indeed one of the great composers of all time. Examples of his church music are still widely sung, but his secular writings are less well-known. The madrigal sung here is a delicious specimen of his best work—once heard, the buoyant, haunting re-

frain is unforgettable. It is beautifully sung and recorded. Jannequin was also of the sixteenth century Flemish school, but very little is known of his life. The Educational list speaks of him as one of the first to write descriptive music. His madrigal is much less striking. Whether the composition of the performance is at fault would be hard to say without knowing the music better, but for some reason the piece does not "come off" very well. It must be one of the first if not the first, recorded examples of his work.

Vocal

Brunswick 4601 (D10, 75c) Herbert: Naughty Marietta—Italian Street Song, and Friml: The Firefly—Giannina Mia, sung by **Jessica Dragonette** with orchestral accompaniments.

Miss Dragonette possesses an uncanny talent for light operetta songs, indeed for the graceful, light music in general. Her Italian Street Song performance is a model; I doubt if any celebrity singer could surpass it as far as attractiveness and effectiveness are concerned. The enunciation is especially praiseworthy; the words come out so cleanly and naturally that they are as easy to follow as the singing is pleasing to listen to.

Brunswick 15156 (D10, 75c) Giordani: Caro mio ben, and Scuderi: Dormi pure, sung by **Sigrid Onegin** with orchestral accompaniments.

This is a re-recording of Brunswick 10161. The accompanying orchestra is not all one might wish for and Miss Onegin's performances are merely routine (with some rather inartistic swells and diminuendos in the *Caro mio ben*), but,—one forgets all that in the sheer joy of listening to the incomparable Onegin voice. It is recorded here very gratefully.

Columbia 2041-D (D10, 75c) Griffes: By a Lonely Forest Pathway, and Seaver: Morro Rock, sung by **Alexander Kisselburgh** with piano accompaniments.

Columbia has some fine recording basses and baritones on its rosters and it is not backward in giving their disks release as witness the fine lieder records by Kipnis and Gange last month and Kisselburgh's performances here. The Griffes song is so simple and fine that it is always a genuine pleasure to hear again. The Rethberg version was in many ways ideal, but Kisselburgh's is excellent too. His clean, unaffected enunciation merits lively praise. It is seldom that the words of recorded songs can be as easily and as unmistakably followed as here. The Seaver song is written to a more conventional model, that of the broad, semi-sacred ballad so dear to the hearts of church choir baritones. But Kisselburgh sings it just as carefully and in its own way as effectively as the coupling. The piano accompanist is not given label credit.

Columbia (Italian list) 83015-F (D12, \$1.25) Norma—Mira o Norma and Si fin all'ore, sung by **G. Arangi-Lombardi** and **Ebe Stignani**, with orchestral accompaniments.

A standard-price recording of the popular *Norma* duet that is well worth singling out from the foreign lists. Mmes. Arangi-Lombardi and Stignani are not entirely free from the vibrato that characterizes so many Italian recording voices, but they sing whole-heartedly and to good effect. The orchestra is not named but it provides unobtrusive and competent enough accompaniments.

Victor 7111 (D12, \$2.00) Gretchaninoff: Berceuse, Snow Drop, and Dobrynia Nikitch, sung by **Nina Koshetz** with piano accompaniments by the **Composer**.

Reviewed in the November issue from the release in the International list. A disk that emphatically deserves general release; Victor is to be congratulated on listing it so promptly in the regular supplements. Miss Koshetz is in excellent voice, the songs are of a type for which she is one of the finest exponents, and the composer plays the accompaniments. A disk that is equally attractive as an example of contemporary (but not modernist) Russian song writing and as a felicitous exposition of one of the few truly thrilling recording voices.

Victor 7155 (D12, \$2.00) Strauss: Morgen; Mendelssohn: Auf Fluegeln des Gesanges and Franz: Widmung, sung by **Hulda Lashanska** with orchestral accompaniments.

The choice of songs is made very cleverly to portray a considerable range of lieder types well matched in mood. *Morgen* is perhaps the disk's first attraction, but Miss Lashanska deserves more than a modicum of praise for her natural and unpretentious performance of the thrice-familiar Mendelssohn song. The orchestrated version of *Morgen* is not that of the composer (at least as given in the Philharmonia miniature edition); an oboe instead of solo violin has the melody in the first and last measures. Both it and *Widmung* are sung with warmth and musicianly intelligence. An excellent disk to begin—or to continue—a lieder collection.

Victor 7153 (D12, \$2.00) Andrea Chenier—Nemico della Patria?, and L'Africana—Adamastor re dell' Acque, sung by **Titta Ruffo** with orchestral accompaniments.

A re-recording of Victor 6262. Ruffo rants in conventional operatic fashion, making the performances of more interest dramatically than musically. The orchestral accompaniments are very well turned.

Victor 8160 (D12, \$2.50) Aida—Pur ti revegee and Latra foresti vergini, sung by **Elisabeth Rethberg** and **Giacomo Lauri-Volpi** with orchestral accompaniments.

To hear Rethberg in the third act love duet is rich pleasure. Her crystalline singing bears off the honors, for Lauri-Volpi is by no means the ideal collaborator for this scene. The sense of strain and forced tone in his performance is in marked contrast to the firm delicacy of Miss Rethberg's. The surface of the review copy is somewhat below the usual standard.

Victor 1437 (D10, \$1.50) Lully: Amadis—Bois Epais, and De Crescenzo: Premiere Caresse, sung by **Enrico Caruso** with orchestral accompaniments.

Victor 7156 (D12, \$2.00) L'Africana: Deh ch'io ritorni, and Tosti: Addio, sung by **Enrico Caruso** with orchestral accompaniments.

It was late in 1920 that Caruso was seized by the illness which brought about his death the following summer. It was probably not long before he was taken ill that he visited the Victor laboratories for the last time. Long after his death his recordings continued to appear, and now—over nine years later—the Victor Company announces the last of them. With the exception of Tosti's *Good-Bye* the songs were recorded during Caruso's last recording session, and it is stated that there are no more matrices available from which records have not been issued; these are the very last to appear. But of course all those previously issued are still available, if not in the regular catalogue, they can be ordered from the Historical lists. Further details about these newly issued disks would be welcome. Were these performances "passed" by Caruso before his death? (The point is of interest rather than great importance.) The disks bear old-style labels and of course they were acoustically recorded. But the recording sounds very effective. Is it possible that an electrical recording has been made of a performance of the acoustical work? This was attempted by several companies during the early days of the electrical era, but always unsuccessfully. The recording sounds too clear for that to have been done, yet all the record sides (excepting the A side of 1437) bear the tiny "V. E." on the smooth unused surface of the disk. Is this merely an accident and not significant?

However, it is the performances themselves which are of first interest, and it goes without saying that they should be added to every Caruso library. The ten-inch record is particularly good in recording, surface, and full-voiced singing. Caruso unleashes his reserves of power in the *Africana* aria; neither it nor the *Good-Bye* is as well turned or as effective. Yet even so—it is unmistakably Caruso. An uncanny legacy, but a remarkable one. Only the phonograph could give it to us.

Victor (International list) 7152 (D12, \$2.00) Tannhaeuser—O tu bell'astro, and Il Barbiere di Siviglia—Largo al factotum, sung by **Apollo Granforte** with orchestral accompaniments.

Granforte has not appeared at his best in his recent releases. The *Largo al factotum* is apt material for him and he sings bumptiously and with vigor, but the recording seems over-amplified. The singing is not too clean-cut in

itself and is rather too resonant for the recording to handle without further blur. The Tannhäuser air is sung quietly and broadly, but in strong Italianate rather than Wagnerian style.

Victor (International list) 7150 (D12, \$2.00) **Lohengrin—Cessari i canti alfin!**, sung by **Aureliano Pertile** and **Alfani Tellini**; **Lohengrin—Di, non t'incanta**, sung by **Aureliano Pertile** and **Ersilla Fanelli**, with orchestral accompaniments conducted by **Carlo Sabajno**.

The fine orchestral playing is witness to Sabajno's touch, but for once he seems to have let the singers go their own free way—which is that of persistent vocal tremor and meaningless swells and diminuendos. Pertile is particularly reprehensible, but Mmes. Tellini and Fanelli are by no means exemplary.

Victor (Italian list) V-62007 (D12, \$1.25) **Un Ballo in Maschera—Re Dell' Abisso. Affrettati** (Act I), and **Ve', Se di Notte qui Colla Sposa** (Act II), sung by artists of **La Scala** with chorus and orchestra conducted by **Carlo Sabajno**.

Pederzini and Garutti are soloists in the scene from the first act; Basi, Vane, Masini, and Borghi in the scene from the second act. Here we descend to black labels and non-celebrity price, but the standards of effectiveness rise sharply. The entire performance—not merely that of the orchestra alone—reveals Sabajno's sure and skilful hand. A very attractive disk of Masked Ball excerpts and an excellent bargain.

Victor (International list) V-35920 (D12, \$1.25) **A Mighty Fortress and O Sacred Head**, sung by the **St. Olaf Quartet**. Straightforward male quartet versions of two familiar hymns, sung to organ accompaniment, and well recorded.

Odeon (German list) 85220 (D12, \$1.25) **Andreas Hofer—Zu Mantua in Banden**, and **Lortzing: Auch ich war ein Juengling**, sung by **Emanuel List** with orchestral accompaniments (and chorus in the former piece).

List is a bass of extreme resonance, and while he sings these quiet hymn-like airs with restraint and care, they are not as effective as some of the ensemble records in which he has figured. The recording is exceedingly realistic; with so imposing a voice it might well have been less strongly amplified. O.C.O.

Light Orchestral

Columbia G-50190-D (D12, \$1.25) **Ganne: Reverie (Ecstasy)**, and **Bayer: Puppen-Waltzer**, played by **Edith Lorand** and her Orchestra.

Both pieces are of the more luscious salon type, with an abundance of suave solo violin work played by Miss Lorand herself.

Victor 22214 (D10, 75c) **The Perfect Song and Slumber On**, played by the **Victor Salon Orchestra**.

Two ultra-sentimental stücke that will be familiar to all devotees of the radio. The modestly-named "Perfect Song" is the theme song of the "Pepsodent Hour"; **Slumber On** is from the "Slumber Hour."

Victor 22201 (D10, 75c) **Bourdon: Ginger Snaps and Danse Bagatelle**, played by **Rosario Bourdon** and the **Victor Novelty Orchestra**.

Mr. Bourdon's new novelty orchestra makes its debut in two of the conductor's own pieces, both piquant and chipper little divertissements in nola form. The saucy **Danse Bagatelle** is the more interesting of the two, but while both are exceedingly well turned they are not as far above the standards for their kind as Mr. Bourdon's light-concert performances are above their kind. The orchestration is light and deft (and of course the playing likewise), with first honors going to the very clever piano passages.

Victor (International list) V-50017 (D12, \$1.25) **Pagliacci—Fantasy**, played by **Marek Weber's Orchestra**.

A typical Weber potpourri record with highly spirited tuttis alternating with bland violin or 'cello solos.

Brunswick 20095 (D12, \$1.25) **On With the Show and Hollywood Revue Medleys**, played by the **Colonial Club Orchestra**.

The Colonial Club maintains a consistent standard in its medleys of popular talkie hits. Again the playing is piquant and well turned, frank lively jazz that has no delusions of concert grandeur.

Victor 35993 (D12, \$1.25) **Oscar Strauss: The Chocolate Soldier—My Hero, Waltz Medley, and Lincke: Unrequited Love Waltz**, played by **Nathaniel Shilkret** and the **International Orchestra**.

Formerly issued in the International series under No. V-50014. Energetic, elaborately ornamented waltz performances . . . the recording is brilliant, but the playing would benefit by greater lightness and flexibility of touch.

Brunswick 20093 (D12, \$1.00) **Say It With Songs and Fox Movietone Follies Medleys**, played by the **Brunswick Salon Orchestra**, with vocal choruses.

Well varied playing of characteristic bits from two popular talkies of a few months back. I believe copyright restrictions had something to do with the delayed appearance of the disk.

Band

Columbia 50186-D (D12, \$1.25) **Rimsky-Korsakow: Snow Maiden—Dance of the Tumblers, and Debussy: Golliwogg's Cake Walk**, played by the **B. B. C. Military Band**.

This may be named a military band but the quality (both tonal and grade) are worthy of the best concert bands. The conductor and the arrangers should be given label credit, for both do their work uncommonly well. The former is alert and energetic, and the latter highly ingenious. The **Cake Walk** transcription is a particularly clever piece of work. Altogether an unusually interesting and meritorious band record, and a welcome departure from the conventional band repertory. Transcriptions as well made as these need no defense.

Victor (International list) 35990 (D12, \$1.25) **Rivela (arr. Creatore) I Diavoli Rossi—Marcia Sinfonica, and Mancini: Marcia Sinfonica No. 11**, played by **Creatore's Band**.

The name "symphonic march" is somewhat more accurate than that of an "English horn;" the latter is neither English nor a horn, but while the former is by no means symphonic, it is undeniably a march. The two **Creatore** plays here are typical examples, smoothly enough played but hardly striking in content or execution. The **Red Devils march** is the more interesting, by virtue of some quite dapper passages.

Victor (Italian list) V-62006 (D12, \$1.25) **La Gioconda—Motivi**, played by the **Corpo Musicale della R. Marina Italiana**.

The Royal Italian Marine Band's operatic potpourri series is now an established institution in the Victor Italian lists. The playing is somewhat heavy but brilliant. The recording is brilliant, and a remarkably even standard is maintained throughout the series. R.O.B.

Popular Vocal and Instrumental

Not many of this month's popular releases make the first group: **Helen Morgan**, of course, singing two more hits from "Sweet Adeline," **Why Was I Born?** and **Don't Ever Leave Me!** in her incomparable style, and given good support by a clever accompanying orchestra (**Victor** 22199). **Frank Crumit**, also to very ingenious accompaniments, in an amusing aftermath of the stock market debacle, **Tale of the Ticker** coupled with a less humorous

Return of the Gay Caballero (**Victor** 22154). The **Kanawha Singers**, best of the vocal ensembles in the various Southern Series, doing their usual brisk work in very catchy back country songs, Early in the Morning and Gospel Train (**Brunswick** 365). Blind Willie **Dunn** and Lonie **Johnson**, extraordinary guitar duettists, finding strange and wonderful harmonic combinations and rhythmical effects in two original pieces appropriately named Hot Fingers and Deep Minor Rhythm Stomp (**Okeh** 8743). The **Sparkling Four**, a Negro Male Quartet, singing They Won't Believe in Me and Hold the Wind in fervid, full-voiced revival style; here, too, some of the harmonic combinations are very striking (**Okeh** 8741). Sandy **MacFarlane**, perhaps the best equipped vocally of the various recording Scotch comedians, in a very pleasing smooth When the Heather Bells are Blooming and a sprightly In the Morning; the recording is particularly clear, and Sandy sings effectively—the comedy element in the second song gets over less well (**Columbia** 2039-D). Eddie **Walters**, in two catchy little pieces, Singin' in the Bathub and H'lo Baby, done in rather droll manner to neat accompaniments (**Columbia** 2035-D). For novelty, Bud **Billings** and Carson **Robison** in the third and funniest instalment of Barnacle Bill's adventures, more bombastic and loud-mouthed than ever (**Victor** V-40153). Topping all these, however, is the always admirable Jessica **Dragonette**, heard to excellent advantage in two fine operetta airs, Italian Street Song from Herbert's "Naughty Marietta" and Giannina Mia from Friml's "The Firefly" (**Brunswick** 4601), a disk which should more justly be considered among the celebrity and standard vocal records of the month.

At the head of the list of remaining **Columbias** is Ruth **Etting** again, this month in a good More Than You Know from "Great Day" coupled with a more sentimental Place to Call Home (2038-D). Lee **Morse**, I regret very much to admit, has become definitely over-sentimental and melodramatic. Her voice is as good as ever in To Be Forgotten and My Fate is in Your Hands (2037-D), but her pretentious, intimate, throbbing manner is everything that her former gay attractive style was not. The conventional songsters include Art **Gillham**, whispering of Hollywood and If You Were the Only Girl (2051-D), James **Melton** in Love and Chant of the Jungle (2050-D), and Oscar **Grogan**, lushest of all, in Gypsy Dream Rose and Beside and Open Fireplace (2036-D). Best of the race list is Ellis **Williams**' Buttermilk and Smokey Blues on the mouth-harp (14482-D), and of the "familiar tunes" series, a Kickapoo Medicine Show in the old manner by Riley **Puckett**. Gid **Tanner**, and other Columbia hill-billy stars (15482-D). A special Southern series release lists three disks (2031-3-D) devoted to a complete panorama of Sunday Evening at Seth **Parker's**. The titles include Gathering with the Lord Today, A Sunday Evening Story, Seth and Mother Parker (discussing life after death. . .), etc. Undoubtedly an accurate enough cross-section of life in more than one backwoods community. Such disks are probably exceedingly popular in their native haunts; to the more sophisticated they are amusingly novel; to the serious-minded they are valuable historical and social documents.

From **Brunswick** there are two hits each from Great Day and Sweet Adeline sung effectively—except for occasional over-singing—by Libby **Holman**: Happy Because I'm in Love and More Than You Know (4613); Why Was I Born and Here Am I (4570). Les **Poe's** My Big Thrill and O Doctor, My Adjustment (4368) are described as monologues, but his big resonant voice and crisp vaudeville manner put many of the labelled songsters to shame. The songs themselves, however, are vulgar and hardly funny at all. Benny **Rubin**, described as a movie star, discourses on Feetball and Why is Thanksgiving (4606) in a very feeble imitation of the old Cohen manner: **Murray and Scanlon** trot Sargeants Flagg and Quirt through their paces again (4611); Dick **Robertson** sings suavely of Georgia Pines and All That I'm Asking is Sympathy: Lew **White** lingers lovingly on throbbing movie organ versions of the Rosary (with chimes) and Mighty Lak' a Rose (4602); and Charles **King**, popular talkie star, sings four hits from his new film "Road Show": Love Ain't Nothin' But the Blues and Happy Days are Here again (4615), Everybody Tap and Lucky Me—Lovable You (4616). Best of the race releases are 7117 and 7118, the former with **Lovin' Sam** up to his old drollery, and the latter with Charlie

McCoy in a long pattern song on the style of Tight Like That called It Ain't No Good.

Okeh features three conventional warblers, led by Smith **Ballew** in My Fate is In Your Hands and I'll Close My Eyes to the Rest of the World (41335), and followed—at a considerable distance—by Lew **Bray** in Lucky Me and All That I'm Asking is Sympathy (41334), and William **Dutton** in supersentimentally saturated versions of Love Me and To Be Forgotten (41333). **Kalama's Quartet** offers typical Hawaiian fare on 41324-5; Emmett **Miller** and Company bring out the third and fourth acts of their big Medicine Show (45391); Lonnie **Johnson** and Victoria **Spivey** sing sadly of the Toothache Blues (8644).

Among the remaining **Victor** disks is 22189, a coupling of Eddie **Cantor's** famous monologue, Tips on the Stock Market, coupled with a less amusing song, My Wife is on a Diet; 22143, Jimmie **Rodgers'** version of Frankie and Johnny, now issued in the regular as well as the Southern series supplements; 22192, Helen **Kane** in two of the patternized "cute" songs to which her repertory seems exclusively confined, Ain'tcha and I Have to Have You—the tune and vocal side-slips of the former are better than the most; 22186, Johnny **Marvin** in a snappy Happy Days and a more mellifluous Love Me—Loveable You; and—from the Southern series—V-40168, a Simmons University Medley and Whistling Farmer Boy (with dog barks and other "effects") by the **Simmons University Cowboy Band** in fair enough performances.

Dance Records

There are not many truly outstanding dance disks this month, but as usual the general standard is high. Slow and sweet romantic playing seems to be waxing in favor; the hot performances are few and far between. Taking the extensive **Brunswick** list first, I single out for special praise 4607, with Earl **Burnett's** orchestra playing a fine vivacious and catchy performance of Red Hot Rhythm, coupled with a pretty good, but less striking, At Last I'm in Love. Carl **Fenton**, in sonorous versions of I Came to You and When You are Mine (4574) follows closely, as do the **Rhythm Aces** in a singular I Got the Stinger and the **Harlem House Rent Stompers** with an easy going Gravel Pit Stomp (7120). Also up near the top is the **Regent Club's** smooth Love Me and Please Come Back to Me waltzes on 4532; I object only to the emphasis on the steel guitar in the latter. Isham **Jones** has been on a recording vacation for some time; it is a pleasure to find him back again doing good sturdy performances of Song of the Blues and Feelin' That Way (4595). Abe **Lyman** is always good, but this month he is particularly effective in a very attractive I'm Only Making Believe and a suave yet highly danceable Another Night (4555). Joe **Rines** and Mills' **Hotsy Totsy Gang** both do good work in opposite sides of 4587 with Melancholy and Stardust respectively.

Among the **Brunswick** rank and file are Jack **Denny** in pleasing but not striking versions of Congratulations and Climbing the Stairs (4604); Red **Nichols'** Captivators in richly romantic performances of Get Happy and Somebody to Love Me (4591); Jesse **Stafford** doing routine work in Fellin' the Way I Do and last Night Honey (4627); Tom **Cline** in subdued versions of Perhaps and Time Will Tell (4575); Louis **Katzman** and the **Brunswick Orchestra** in a quiet Dance Away the Night and a brisker more piquant Peasant Love Song (4530); **Gordon's** Orchestra in vibrant, attractive versions of Hard to Get and I Could Do It For You (4584); Roger Wolfe **Kahn** only fair in Why Was I Born and Here Am I (4583) and showing to better advantage in Great Day and Without a Song (4600).

Even **Okeh**, which usually specializes heavily in the hotter jazz idioms turns its attention largely to the sweeter varieties in this month's releases (that of December 15th only has reached us in time for review in this issue). But the solitary hot disk is an easy gold medalist: 41330, where-on the indefatigably ingenious Frankie **Trumbauer** plays a

fine version of What Wouldn't I Do for that Man and a singular piece by Carmichael, Manhattan Rag—note in particular the intricate beginning and the adroitness of the scoring for a small band of exceedingly skilful virtuosi. On 41328, Virginia Willrich's **Texas Rangers** do some rather novel tricks in Same Old Moon and Through, fairly interesting performances strongly starring an accordion. The rest are conventionally suave: 41329, a fair routine performance of Love is a Dreamer by the **Casa Loma** and a lively Lady Luck, featuring some neat fiddle and guitar work, by Smith **Ballew's** orchestra; 41331, rather colorless versions of Sweetheart We Need Each Other and You're Always in My Arms by the **Sparton Syncopators**; and 41332, a quiet, very slow One Minute in Heaven waltz coupled with a smooth but more swinging performance of The World's Greatest Sweetheart, both played by the **Carolina Club**.

Columbia "first" group is led by Ted **Lewis** with delightful revivals of the famous Farewell Blues and Wabash Blues which is on (2029-D), first rate performances that star Ted's clarinet, although his singing is conspicuous by its absence. Not far behind are **Lombardo's Royal Canadians** in an easy-going Singin' in the Bathtub and a quiet Little by Little (2045-D), the latter distinguished by particularly fine instrumental tone; and Fred **Rich** with some full-blooded muscular playing in Dixie Jamboree coupled with a pretty good version of He's So Unusual (2043-D). For the rest, Paul **Whiteman** takes Should I and A Bundle of Old Love Letters very slowly and songfully (2047-D); Vic **Meyers** couples a slow sentimental If I'm Dreaming with a quiet, pleasingly romantic, but more danceable Beside an Open Fireplace (2049-D); the **Ipana Troubadours** do well with a vivacious Alone in the Rain and much less well with a slow and not particularly interesting performance of Molly (2052-D); the **Columbia Photo Players** play routine versions of Take Everything But You and Love Made a Gypsy Out of Me (2048-D); Will **Osborne** couples a quiet, largely vocal version of They All Fall in Love with a duller I Knew We Two Were One—announced with a "Cheerio! This is Will Osborne's latest Columbia record" that adds nothing to the disk's attractiveness (2044-D); Ted **Wallace** is conventionally suave in Lucky Me—Lovable You and Love Ain't Nothin' But the Blues (2046-D); the **Columbia Photo Players** appear again with very unsensational performances of What is Life Without Love and To Be Forgotten (2030-D); and Marion **Hardy's Alabamians** do some interesting, if somewhat eccentric playing in Georgia Pines and a fox trot version of Rubie Bloom's prize-winning Song of the Bayou (2034-D).

The **Victor** list is a long one, with Ted **Weems** successfully contesting **Reisman** for first honors. **Weems'** latest disks have all been good, but he appears at his best in very catchy, danceable versions of Remarkable Girl and There's Too Many Eyes (the latter particularly interestingly treated), on 22157, and a very springy, attractive Sophomore Prom, coupled with Charles **Dornberger's** gracefully vivacious Campus Capers, on 22215. Leo **Reisman** is not left far in the rear, however, with very pleasing smooth versions of Why Was I Born? and Here Am I (22187), an easy but piquant Sweeter Than Sweet and more fervently songful A Year From Today (22194), and a yearning Through, the latter coupled with **Shilkret's** rather colorless Why Do You Suppose—**Shilkret** appears to better advantage in a spirited coupling of Don't Ever Leave Me and 'Twas Not So Long Ago (22188). He also plays a nicely scored version of Chant of the Jungle and a fair That Wonderful Something (22203), a fairly good Georgia Pines coupled with Horace **Heidt's** much more striking darkly colored Turn on the Heat (22195); I can Do Wonders With You and My Man is on the Make (22185), Canto Siboney and Me Odias? (22198)—the latter two disks are only so-so. Much more striking is the very tricky and effective performance of Why? by **Ohman and Arden** (22205); the coupling, It's You I Love (also from "Sons O' Guns") doesn't come off quite as well, but the former piece is very fine. Rudy **Vallee** offers characteristic fare in Believe It or Not and I Love the Moon (22196), A Little Kiss Each Morning and I'll Be Reminded of You (22193); the **High Hatters** do well with brisk, well modulated versions of If I Can't Have You and You Can't Believe My Eyes (22190)—starring accordion and fiddle; the **All Stars** are merely conventional and methodical in Deep in the Arms of Love and I'll Close My Eyes to the Rest of

the World (22197); Phil **Baxter** provides very strange, highly reverberant performances of I Ain't Got No Gal Now and Down Where the Blue Bonnets Grow (V-40160—uncommonly interesting); Blue **Steele** plays an extremely slow Shadows of Love waltz and very fervent Tennessee Memories (V-40161); and Sunny **Clapp's** orchestra, lately appearing with Okeh, vigorously recorded performances of We Can't Use Each Other Any More and Down on Biscayne Bay (V-40152). The last three disks are outstanding in the "Native American Melodies" supplement, formerly the "Southern Series." —Rufus.

Foreign Records

International. The following disks are singled out for detailed review under the regular classifications elsewhere in this issue: **Victor** 7150, Lohengrin excerpts by **Pertile, Tellini, and Fanelli**; 7152, Tannhäuser and Barber of Seville excerpts sung by Apollo **Granforte**; V-50017, Pagliacci Fantasy played by Marek **Weber's** Orchestra; 35920, hymns by the **St. Olaf** Quartet; 35990, symphonic marches by **Creator's** Band; V-56037, Tiesland Fantasie played by **Viebig** and the **Berlin State Opera** Orchestra; V-11009, two **Dohnanyi** pieces conducted by the composer with the **Budapest Philharmonic**; V-62006, La Gioconda Potpourri played by the **Royal Italian Marine Band**. **Odeon** 3274, Marinarella Overture conducted by **Dr. Weissmann**, and the **Berlin State Opera** Orchestra; **Odeon** 3277, Tiesland Fantasie, also conducted by **Dr. Weissmann**; **Odeon** 85220, songs by Emanuel **List**. The leading **Columbia** Internationals are 59058-F, Medley of Neapolitan Melodies by the **Columbia Orchestra**; 12122-F, Love of a Gypsy and Greetings of Springs Waltzes by the **Russian Novelty** Orchestra; 59056-F, Santiago and Abandonado waltzes by the **Columbia International** Orchestra; and 12118-F, a re-recording of the old laughing record success, The Spoiled Cornet. **Victor** V-23 is a rather interesting coupling of two slow, exotic gypsy dances played in suave fashion by the **Gypsy Wanderers**. The **Ferruzzi** Orchestra's Bayadere and Doris (**Odeon** 3552) and **Dajos Bela's** Medley of Viennese Tunes (3550) were reviewed in last month's issue. In addition there are accordion solos by **Vacher** on **Odeon** 3551—Flirtation Waltz and Wordly Dreams.

Armenian. **Columbia** issues an interesting double of popular songs sung by Armenian Chorus of 35 voices (28012-F).

Bohemian. The only releases are **Victor** V-1012-3, hits from "Hucky the Robber" played by **Hruska's** Orchestra, and waltzes by **Hermannova's** Orchestra.

Cajun. The Cajuns are Arcadians or early French settlers of Nova Scotia, who were transported by the British to Louisiana before the United States came into being. **Victor** is the only company to issue records under the name: 22183, violin-accordion duets; 22184, accordion solos. **Columbia** issues "Arcadian-French" records: 40509-F, Arcadian Waltz played by Adam **Trehan**; 40508-F, songs by **Falon and Breaux**.

Croatian-Serbian. The leading releases are **Columbia** 1148-F, folksongs by **Jelenic and Konstantinovic**, and **Victor** V-3028, band pieces by the **Muzika Kraljeve Garde**.

Cuban. **Brunswick** leaders are 40811, original danzonetes by Aniceto **Diaz** and his orchestra, and 40821, songs by Enrique **Bryon**, tenor. **Victor** issues some sixteen disks featuring the Trio **Matamoros**, Orquesta Felix **Gonzalez**, etc.; **Columbia** 3801-X and 3802-X are by the **Grupo Quisqueya**.

Chinese. Miss Lee Fee **Fung**, now starring in the Chinese Theatre in New York, sings two six-part works, Leung wu ti hay (**Victor** 43863-5) and Jair Yuk Eus (43866-8).

Finnish. The best are the folk songs by Ernest **Paananen** on **Columbia** 3132-F; songs by Jukka **Ahti**, tenor, and Dr. Henry **Holm**, baritone, on **Victor** V-4055 and V-4052 respectively.

French. **Victor** is alone with a notable list of Parisian

recordings featuring popular music hall stars: **Constantin**, le rieur de l'Alhambra, on V-5506 and V-5507; Mme. **Emma Liebel**, of the Eldorado, in lively airs on V-5508-9; **M. Georgel** de l'Alhambra (V-5510); **M. Paul Gesky** de l'Olympia (V-5500); **M. Nicholas Amato** du Théâtre de l'Apollo (V-5501); **Max Roge** de l'Empire (V-5503), etc.

French-Canadian. The leaders are **Columbia** 34263F, accordion and castanets duets, and **Victor** V-5052, French versions of popular songs by **Georges Beauchemin**.

German. For **Odeon** the **Grosses Streichorchester** plays hearty versions—with vocal choruses—of *Die Mühle im Schwarzwald* and *Das erste Herzklopfen* (85219). **Felix Johannes** gives comic sketches in the Ostpreuss dialect (10555); and the **Moser Brothers** yodel (10556). The long **Columbia** list is led by G-55176-F, *Florentiner Marsch* by the **Parlophone Streichorchester** and *Feuert Los* by the **Grosses Odeon Orchester**; G-55183-F broad versions of *Lobe Den Herrn* and *Eine Feste Burg* by the **Staats und Domchor** under Prof. **Rudel**; G-55182-F, *Wer hat dich du schöner Wald* and *Das ist das Tag des Herrn* sung by the **Sieber Choir**; and G-55179-F, *Tom der Reimer* and *Die Uhr* excellently sung by **Richard Tauber**. A most notable group! The **Victor** leader is V-56038, whereon **Ferdynand Kauffmann's** Orchestra plays a brisk *Streifzug durch Strauss'sche Operetten* and **Marek Weber's** Orchestra plays a potpourri of children's songs, *Backe, backe Kuchen*. Mention also goes to V-6043, *Der Lindenbaum* and *Heimkehr* sung by the **Nebe** male quartet.

Greek. One might single out **Odeon** 28091, choruses: **Columbia** 56166-F, folksongs by **Papagika** and Co.; and **Victor** V-8007, male choruses with mandolinata.

Hebrew-Jewish. The **Brunswick Company's Vocalion** list includes hits from "The Only Night" by **Michal Michalesko** (67170), comics by **Maurice Schwartz** (67167), and songs by **Lebedeff**, one with piano accompaniment by **Olshanetsky** (67168). **Columbia** lists folksongs by **Peisache Burstein** on 8202-F and songs by **Lucy German** on 8201-F. **Victor** features the great comedian **Ludwig Satz** in sketches from "His Wife's Lover" on V-9020 and V-9021; followed by excerpts from "The Only Night" sung by **Betty and Jacob Jacobs** on V-9022; and songs by **Lucy Levin** on V-9023.

Hungarian. **Odeon** 12048 and 12049 contain gypsy dances; the **Banda Marci** plays folksong transcriptions on G-10210-1-F for **Columbia**; the **Victor** feature is the **Dohnanyi** record reviewed under "Orchestra", followed by lively dances by the **Nemeth** gypsy orchestra on V-11030, and Christmas songs by a large unaccompanied male chorus on V-11026.

Italian. For **Brunswick**, **Giovale** sings original dance songs on 58154, **Vesuviani** plays a mazurka and polka on 58174, **Romito** sings de **Curtis' Lusinga** and *Non sei tu!* (58180), **Pietro Conigliaro** sings original Sicilian songs (58192), and **Gilda Mignonette** is heard in songs by **Bixio** and **Albano** (58195). **Columbia** features 83015-F, the duet from *Norma*, reviewed elsewhere; also 14530-F, the *Prelude to Carmen* played by the **Milan Symphony Orchestra**; 43000-F, excerpts from *Rigoletto* and *Barbiere di Siviglia* by **Dino Borgioli**; and 14531-F, *Erminia and Marcia Africana* by the **Banda Italiana Columbia**. The **Odeon** leader is 9478, strong but not over-brilliant versions of *La Leggenda del Piave* and *Inno Fascista-Giovinanza* played by the **Grande Banda di Milano**. From **Victor**, besides the feature works reviewed elsewhere, there are unaccompanied male choruses on V-12085, and dances by the **Orchestra Italiana** on V-12089.

Lithuanian. **Menkeluniute** and **Stankunas** sing national airs on **Columbia** 16151-F; The **Sarpaliaus** and **Chicago** Lithuanian orchestras play dance music on opposite sides of **Odeon** 26109; and the **Sv. Marijos** mixed chorus is heard on **Victor** V-14026.

Mexican. The outstanding disks are: songs from "Cancion del Oeste" by **Guzman** (40768), sketches by **Luna and Montalvo** (40842), and Yucatecan songs by **Larios** (40839) from **Brunswick**. **Columbia**—pieces by the **Banda Chihuahua** on 3812-3-X, and songs by **Guty Cardenas** and others on 3619-X and 3644-X. **Odeon**—dances by the **Alfredo Garza** orchestra on 16629, and recitations by **Horacio Archilla** on 16625. **Victor**—*Amorosa* fox trot and

and *Oracion de la Tarde*—vals by the **International** and **Posadas** orchestras respectively (46457), and pieces by the **Trio Carnica-Ascencio** on 46480.

Philippine. **Nati de Arellano's** first releases proved so popular that **Victor** issues three more (46489, 46490-1), plus a new special record by the admirable **Juan Pulido** (46455) and a comic by **Galong** (46492).

Polish. **Vocalion** lists instrumentals by the **Makowska** orchestra (602125), **Mossakowski** and **Tate** in comic sketches (60126), and the **Tarnowska** orchestra (60127). **Victor** features songs by **Podoszek** with **Balowa's** orchestra (V-16077), and dances by **Dukla's** orchestra (V-16082). **Columbia** issues five disks of orchestras with incidental singing (18358-F to 18362-F), and **Odeon** lists comics and orchestras on 11449 to 11452.

Porto-Rican. **Brunswick** 40835-6 are by **Los Reyes de la Plena**; 40847 couples dances by the **Brunswick Orquesta Antillana**.

Portuguese. **Columbia** and **Victor** are alone in this field, the former with vocals by **Amarante**, **Menano**, and **Costa-Pereira** on 1085-7-X, and the latter with six ten-inch disks and a feature twelve-inch, the latter coupling selections from "Rosas de Portugal" by **Corina Freire** with selections from "Carapinhada" by **Adelina Fernandes** (91100).

Roumanian. **Columbia** issues two popular song disks (31095-6-F) and an instrumental coupling by the **Executat de Musica Regim. 2 Vanatori** (31097-F).

Russian-Ukrainian. From **Odeon** there are songs by **Astrowa** (15119), **Plewitzkaja** (15120), **Davidenko** (15601), and the **Naspivav Choir** (15600), and dances by the **Russky Orkestr Pavla Tisena** (5121). From **Columbia**, dances on 20192-3-F, and folksongs on 20188-F, 20191-F, and 20194-F. The **Victor** leaders are V-21017, sacred choruses by the **Aristoff Choir**, and V-21016, *Dark Eyes* and *Two Guitars* sung by **Belostozky**.

Scandinavian. The **Columbia** features are 26100-F and 69000-F, sacred choruses by the **Augustana College A Cappella Choir**, conducted by **A. Youngdahl**. **Victor** brings out another **Brathen** disk of solos on the *Hardanger Violin* (V-20018), and marches by a **Military Band** (V-20017). **Odeon** lists five new **Erling Korgh** records under "Norwegian," of which the best is perhaps 25083, *Greig's Den Store Hvite Flok*, and *Barnets Vaardag*. Also songs by **Sandberg** and **Rolf**, and instrumental trios under "Swedish" (19298 to 19301).

Spanish. Outstanding on the extensive **Brunswick** list are dances by the **Marimba Salvadorena Brunswick**, conducted by **Katzman** (40815 and 40825), dances by the **Meximarimba Band** (40832-3) and songs by **Veiga** (40773). **Victor** features **La Argentinita** on 46420, **Iniguez, Alba**, and other singers on 46456, etc., and the **Orquesta Iberica de Madrid** in a *Schottisch* and *Paso Doble* on 46419. **Odeon** and **Columbia** do not list Spanish releases separate from their Mexican records.

I find that I have overlooked the **Irish** list in its proper alphabetical order. **Columbia** is alone, as the next **Victor** release does not appear until January 3. **George O'Brien** (33378-F), **Seamus O'Doherty** (33377-F), **Mattie Haskins** (33372-F), and **James Claffy** (33376-F) are the vocalists; **Michael Coleman** plays violin solos on 33373-F, and the **Flanagan Brothers**, separately and together, are heard on the accordion and banjo on 33375-F. S. F.

Too Late for Review

Columbia Operatic Series No. 3—*Aida*, complete—and No. 4—*Madame Butterfly* complete. **Columbia** Masterworks Set No. 129—*Strawinski's Rite of Spring*, conducted by the composer.

The picture on the front cover of this issue is that of **Victor Herbert**, published in conjunction with the **Herbert** article by the **Hon. Standish Willcox** on page 112.

CONTENTS FOR JANUARY

Photograph on front cover: *Victor Herbert*

| | PAGE |
|---|------|
| VENITE ADOREMUS DOMINO | 109 |
| <i>Rev. Herbert Boyce Satcher</i> | |
| GENERAL REVIEW | 110 |
| <i>Axel B. Johnson</i> | |
| THE BOSTON VICTOR HERBERT FESTIVAL..... | 112 |
| <i>Standish Willcox</i> | |
| REMINISCENCES OF THE COLUMBIA CYLINDER RECORDS | 114 |
| <i>Frank Dorian</i> | |
| SOME RUSSIAN RECORDS | 115 |
| <i>Robert Donaldson Darrell</i> | |
| MASSENET AND HIS MUSIC (Continuation) | 123 |
| <i>James Hadley</i> | |
| PHONOGRAPH ECHOES | 125 |
| CORRESPONDENCE | 126 |
| ANALYTICAL NOTES AND REVIEWS | 133 |

Mart and Exchange

RATES: Advertisements will be accepted for this column at the rate of five cents a word with a minimum charge of one dollar. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Rd., Jamaica Plain, Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

WANTED

VICTOR HERBERT blue label records, 'cello solos and Herbert Symphony Orchestra. Must be in perfect condition, state price. Box 124W, Phonograph Monthly Review.

DVORAK (MAY, 1927) ISSUE of Phonograph Monthly Review. Box 112L, Phonograph Monthly Review.

MOZART'S QUINTET for wind instruments (N. G. S.). Quote price and condition. Box 122E, Phonograph Monthly Review.

FOR SALE

IMPORTED AND DOMESTIC Electric Recordings, classic and contemporary composers, only played a few times. Box 123R, Phonograph Monthly Review.

LIBRARY EDISON DIAMOND DISC records, worthless to me, for sale cheap. Box 119A, Phonograph Monthly Review.

Every Number is a Record Number

The Gramophone

Edited by

Compton Mackenzie

Annual Subscription \$3.50—post free

Send for a free specimen copy

THE GRAMOPHONE

58 FRITH STREET

:

LONDON, W1

are you interested in
FRENCH RECORDS?

then read:

MACHINES PARLANTES & RADIO

which contains each month complete lists
of the French recordings and interesting
articles on Phonograph & Radio.

Annual subscription \$1 - Demand for free specimen
to 15 rue de Madrid, Paris (France)

MUSICAL WEST

MUSIC and the DANCE

"WESTWARD THE COMPOSER OF MUSIC TAKES ITS WAY"

**The Music Magazine of the
Pacific West**

**Published Monthly in San Francisco
Covering the Ten Western States
from Canada to Mexico**

**The biggest Western Circulation of any
Music Magazine**

FREDERIC SHIPMAN, Publisher

Hotel Sutter

San Francisco

SUBSCRIPTION ORDER

Date.....

THE PHONOGRAPH MONTHLY REVIEW
The Phonograph Publishing Co., Inc.
47 Hampstead Rd., Jamaica Plain, Boston, Mass.

Enclosed please find check for \$4.00 in pay-
ment for The Phonograph Monthly Review for one
year beginning with the.....issue.

Name

Street

Town

Yearly subscription price for
Canada and other foreign
countries \$5.00, postage prepaid

BRUNSWICK HALL OF FAME

INTERNATIONAL

A new series of the finest imported records by Europe's distinguished Orchestras and Artists and certain outstanding domestic recordings.

NOTE—Importation and high recording costs makes necessary a raise in price in this new series. 12 inch records, \$1.50 each.

ORCHESTRA

SYMPHONY NO. 4—G MAJOR (Dvorak). Complete in four records, 90000-90003.
SYMPHONY ORCHESTRA (Conducted by Basil Cameron)
Album No. 15 (with descriptive analysis by Felix Borowski)\$6.00

EL AMOR BRUJO (Love, The Sorcerer) de Falla)
LONDON CHAMBER ORCHESTRA Conducted by Anthony Bernard

| | | | | | |
|-----------------|---|----------------------------|-----------------|---|---------------------------|
| 90007 \$1.50 | { | Part 1 "In The Gypsy Cave" | 90008 \$1.50 | { | Part 3 "Pantomime" |
| | | "Dance Of Terror" | | | Part 4 "Dance and Finale" |
| | | "Magic Circle" | | | |
| | | Part 2 "Midnight" | | | |
| | | "Ritual Fire Dance" | | | |

TANNHAUSER—Overture (Wagner)
MINNEAPOLIS SYMPHONY ORCHESTRA, Henri Verbrugghen, Conductor

| | | | |
|--------|----------|--------|----------|
| Part 1 | } 90005 | Part 3 | } 90006 |
| Part 2 | } \$1.50 | Part 4 | } \$1.50 |

VOCAL RECORDS

| | | | | | | |
|-----------------|---|--|---|-----------------|---|--|
| 90004 \$1.50 | { | CAVALLERIA RUSTICANA | { | 90009 \$1.50 | { | LOUISE—Depuis le Jour ou Je Me Suis Donnée |
| | | (My Lover, Betray'd Me) | | | | LA BOHEME—On M'appelle Mimi (In French) |
| | | (Turiddu, Mi Tolse L'Onore) | | | | MADAME GABRIELLE RITTER-CIAMPI, Soprano (Paris Opera), |
| | | IL TROVATORE—Here At Thy Feet A Suppliant | | | | with orch. acc. Manfred Gurlitt, Cond. |
| | | (Mira, D'Acerbe Lagrime) (Act IV) | | | | |
| | | Soprano and Baritone with Orch. In Italian. ROSA RAISA and | | | | |
| | | GIACOMO RIMINI | | | | |

| | | | | | | |
|-----------------|---|---|---|-----------------|---|--|
| 90010 \$1.50 | { | I PAGLIACCI (Nedda Silvia! Sapea ch' io | { | 90009 \$1.50 | { | LOUISE—Depuis le Jour ou Je Me Suis Donnée |
| | | Non Rischio Nulla) | | | | LA BOHEME—On M'appelle Mimi (In French) |
| | | Part 1, Part 2 (In Italian) | | | | MADAME GABRIELLE RITTER-CIAMPI, Soprano (Paris Opera), |
| | | XENIA BELMAS, Soprano and WILLI DOMGRAF-FASSBAENDER, | | | | with orch. acc. Manfred Gurlitt, Cond. |
| | | Baritone with Orch. Accomp. Alexander Kitschin, Conductor | | | | |

| | | | | | | |
|-----------------|---|--|---|-----------------|---|--|
| 90009 \$1.50 | { | LOUISE—Depuis le Jour ou Je Me Suis Donnée | { | 90009 \$1.50 | { | LOUISE—Depuis le Jour ou Je Me Suis Donnée |
| | | LA BOHEME—On M'appelle Mimi (In French) | | | | LA BOHEME—On M'appelle Mimi (In French) |
| | | MADAME GABRIELLE RITTER-CIAMPI, Soprano (Paris Opera), | | | | MADAME GABRIELLE RITTER-CIAMPI, Soprano (Paris Opera), |
| | | with orch. acc. Manfred Gurlitt, Cond. | | | | with orch. acc. Manfred Gurlitt, Cond. |
| | | | | | | |

Brunswick

THE BRUNSWICK-BALKE-COLLENDER CO., CHICAGO, NEW YORK IN CANADA: TORONTO
Branches in all principal cities

Columbia Radiograph



Model
180

Price
\$55



"Magic Notes"

COLUMBIA's newest instrument—the Radiograph—when plugged into your Radio gives you your own broadcasting station, for your own home, *right in your own home*. Any radio does the trick—whether it operates from battery or A. C. house current.

THIS 14 pound chest-type cabinet, covered with rich brown Fabrikoid and impressed gold strapping, lends elegance—in looks and musical entertainment—to any home.

ALL you do is to seat yourself in your favorite chair at any desired distance from the radio loud speaker and play any record you want, as many times as you want, and at any volume you desire. (There's a volume control on the motor board.) And you needn't leave your chair all evening.

THE RADIOGRAPH is pint-sized in price and bulk, but its capacity to give pleasure and entertainment is unbounded. Your Columbia dealer will gladly play it for you—at no obligation on your part. Ask to hear it.

"like life itself"

Columbia Phonograph Company

New York City